

# APPLYING SELECTIVE NOISE REDUCTION ADVANCED RETOUCHING TECHNIQUES



Saturday 17 August 2013

# amateur Photographer

www.amateurphotographer.co.uk

## PANASONIC LUMIX

# DMC-GX7

Rangefinder-style CSC: Hands-on review

FIRST  
SAMPLE  
PICTURES  
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**Amateur Photographer** For everyone who loves photography

**HOW MUCH** like a 'real' camera is a camera phone? Well, it really rather depends on your expectations. If you want a pocketable camera that will outperform your interchangeable-lens DSLR, you'll be sorely disappointed. If, however, you want to take quick photos, and edit and share them on the go, and you're not bothered if they're not 'pixel perfect', then camera phones are a great option.

I use the camera on my Samsung phone fairly regularly. If my 18-month-old son is being particularly funny, takes a first step or the like, I want to be able to take a shot instantly. His grandparents would rather see a poorer-quality photo than no photo at all! Of course, I still own and use my DSLR,

but I tend to use this with a purpose, rather than just to grab a quick photo.

Camera phones have opened up new possibilities for shooting and sharing images, and products like the HTC One (see page 59) are leading the way. Features such as f/2 lenses, quad-core processors and 4.7in screens would turn most heads if they were included in a fixed-lens camera, so maybe it's time to stop being snobby and accept that, for some jobs, they could be the best tool you have.



**Debbi Allen**  
Deputy editor

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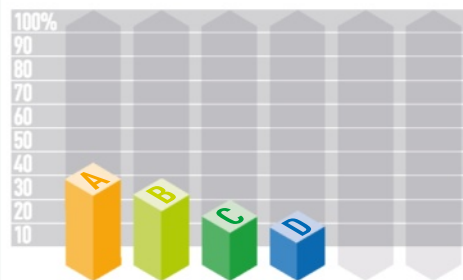
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### YOU ANSWERED...

A Yes, for everything	36%
B Yes, for certain subjects	29%
C No, the benefits are overhyped	20%
D No, not at all	15%

### THIS WEEK WE ASK...

How often do you use the camera on your phone?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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**Our goal is to provide more freedom for photographers**

Lens-mount 'conversion' service, page 7

Photo students quizzed • Police yet to identify officers

## AMATEURS BEWILDERED BY POLICE-CAR STOP

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**TWO** photographers say their DSLRs made them an easy target when police stopped them as they practised their newly learned panning skills on a moving patrol car.

It seems photographers with DSLRs can still attract unwelcome attention, despite a change in anti-terror laws three years ago.

Kyle Adams, who was using a Nikon D7000, and George Anastasi, using a D5100, say they were stunned when officers quizzed them as they tried to take pictures from a public pavement next to the A412 in Hertfordshire.

The pair, both 26, had just completed a 10-week beginners' DSLR photography course and set off for Croxley Green in search of a subject to try out their skills on a moving subject.

They had taken photos of nearby barges and bridges, before they selected their next subject – a moving police car complete with flashing blue light.

'We thought this would make a good picture – with the classic

This photo was taken before the police stopped, and the image, right, afterwards to record the car's number plate should the pair follow up the incident later



© GEORGE ANASTASI

movement in the background with the car in focus,' recalled Adams after the incident on the evening of 4 July.

'As we took the first shots, the blue lights went out and the siren stopped.'

According to Adams, the officers approached the pair after parking their car nearby, asking them: 'What are you taking pictures of, guys?'

Adams told AP: 'Both George and I were a little shocked and hesitantly replied, "Anything and everything, really".

'At no point did they state why, or under what act they were stopping us.'

Adams, who described the experience as 'nerve-racking', said the officers asked them for ID and then radioed colleagues to run checks after they produced their driving licences.

'We were told, "In this day and age, you just can't be too sure about people... to do with terrorism and so on".'

Adams claims their DSLRs made them an unfair target, in contrast to those with smartphones who 'seem to be able to take pictures anywhere without any hassle...'

The pair hadn't managed to get the image they wanted anyway, as the officers had

switched off the blue light before any pictures were taken. The officers told the photographers they had switched off the light as they had been called off a job.

Police took no action and the officers said the pair were free to carry on taking pictures.

But they were left wondering why they had been stopped in the first place.

Hertfordshire Police have yet to track down the officers involved to establish a reason for the stop. In a statement the force said: 'It is in the public interest for our police officers to be curious about behaviour that is out of the normal routine or where an issue like road safety might be at stake.'

It added that officers have to make 'many decisions' about whether it is necessary to stop or challenge someone.

'We hope in those instances that the public understands our wider responsibility around protection and exercises patience while appropriate checks are completed and they can then go on their way.'

More on this story appears at [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).

## SNAP SHOTS

● A Fujifilm X20 camera is up for grabs in a competition to celebrate *What Digital Camera* (WDC) achieving 20 million views on video-sharing channel YouTube. To be in with a chance of winning, entrants must subscribe to the WDC YouTube channel and answer a simple question contained in a video that has been produced to mark the milestone. A winner will be chosen at random. WDC is published by IPC Media, which also publishes AP. For details visit [www.whatdigitalcamera.com](http://www.whatdigitalcamera.com).

● Panasonic has announced it is working on the development of a Leica-branded DG Nocticon 42.5mm f/1.2 lens. A launch date, specification and expected price for the new micro four thirds lens have not yet been released.

## FUJI REVEALS XC 50-230MM LENS PLAN

**A SECOND** XC lens has made its way onto Fujifilm's 2013 'lens road map'. The XC 50-230mm f/4.5-6.7 OIS is due to be launched towards the end of this year, according to an announcement by Fuji.

The new telephoto zoom is built to deliver the 35mm equivalent of a 75-350mm optic.

Fuji announced its first XC lens, a 16-50mm f/3.5-5.6 OIS, alongside the X-M1 compact system camera last month.

Meanwhile, an XF 56mm f/1.2 lens is expected to be released in January 2014. This was originally planned as an 'f/1.4' optic, for release this year. However, the development of a faster lens 'impacted slightly on the production time'.



**Do you have a story?**

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A week of photographic opportunity

## PHOTODIARY

Wednesday  
14 August

**EXHIBITION** Quiet Heroes by Ken Griffiths, until 24 August at Fotogallery, Penarth, Wales CF64 3DH. Tel: 0292 070 8870. Visit [www.fotogallery.org](http://www.fotogallery.org).

**EXHIBITION** Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit [rmg.co.uk](http://rmg.co.uk).



© KEN GRIFFITHS

Thursday 15 August

**EXHIBITION** World Press Photo, until 25 August at the Scottish Parliament, Edinburgh EH99 1SP. Tel: 0800 092 7500. Visit [www.worldpressphoto.org](http://www.worldpressphoto.org). **EXHIBITION** Landscape Photographer of the Year, 10-17 August at Waterloo Station, London. Visit [www.take-a-view.co.uk](http://www.take-a-view.co.uk).

Friday 16 August

**DON'T MISS** Royal Edinburgh Military Tattoo, until 24 August, against backdrop of Edinburgh Castle. Visit [www.edinburghfestivals.co.uk](http://www.edinburghfestivals.co.uk).

**EXHIBITION** Environmental Photographer of the Year 2013, until 1 September at Grizedale Visitor Centre, Hawkshead, Cumbria LA22 0QJ. Tel: 01229 860 010. Visit [www.golakes.co.uk](http://www.golakes.co.uk).

Saturday  
17 August

**EXHIBITION** Street Life, Instantaneous (photos of Newcastle in the 1890s) by Edgar G Lee, until 12 October at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit [www.amber-online.com](http://www.amber-online.com).



© EDGAR LEE

**EXHIBITION** Jesse Alexander: The Golden Age of Motorsport, until 24 August at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com).

Sunday 18 August

**EXHIBITION** The Press Photographer's Year 2013, until 31 August at the Lyttelton Exhibition Foyer, National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk). **EXHIBITION** Trailblazers by Anita Corbin until 29 September at the Discovery Museum, Newcastle, Tyne & Wear NE1 4JA. Tel: 0191 232 6789. Visit [www.twmuseums.org.uk](http://www.twmuseums.org.uk).

Monday 19 August

**EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit [www.iwm.org.uk](http://www.iwm.org.uk). **EXHIBITION** Short Breaths by Miles Aldridge, until 28 September at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit [www.brancolinigrimaldi.com](http://www.brancolinigrimaldi.com).

Tuesday 20 August **LATEST AP ON SALE**

**EXHIBITION** Hey Charlie by Harry Cory Wright, until 14 September at Eleven, London SW1W 9LX. Tel: 0207 823 5540. Visit [www.elevenfineart.com](http://www.elevenfineart.com). **EXHIBITION** Ever Young by James Barnor, until 31 August at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit [www.impressions-gallery.com](http://www.impressions-gallery.com).



New version of Petzval lens gets green light

## 19TH CENTURY LENS FOR TODAY'S DSLRS

**A FUNDRAISING** project to bring back a renowned 19th century portrait lens for use with Nikon and Canon film and digital SLRs has raised more than ten times its target figure.

The reinvented Petzval lens will be compatible with Canon EF and Nikon F-mount cameras when it is launched next February, according to the Lomography Kickstarter project.

'Photos shot with a Petzval lens are immediately recognisable for their super-sharp focus areas and wonderfully swirly bokeh effect at the non-focused areas,' stated organisers of the project, which is backed by Russian camera maker Zenit.

'Expect strong colour saturation, artful vignettes and narrow depth of field.'

The first 1,000 lenses could be shipped as early as December.

Organisers, who have raised more than \$1 million for the project, claim: 'The totally distinctive look of Petzval photos is all about the fantastic lens design that gives you the satisfaction of the instant optic experience that goes far beyond using photo and editing software and filters.'

The brass-made lens dates back to 1840. It was designed by Joseph Petzval, a Professor of Mathematics at Vienna University in Austria.

The four-elements-in-three groups lens will carry a maximum aperture of f/2.2.

The 500g optic has an image circle of 44mm and a 67mm filter thread.

The Petzval is expected to carry a retail price of £399. Full details are available at [www.kickstarter.com](http://www.kickstarter.com), showing images from an original Petzval and the first working prototype of the new version.

## FOCUS DEMISE TRIGGERS LONDON SHOW PLAN

**A NEW** photography show is set to take place in London from 27-30 March 2014.

Aimed at professional photographers and enthusiasts, London Imaging Live 2014 is billed as a not-for-profit showcase for 'the entire imaging industry' by its organisers, Life Media Group, the publisher of trade magazine *Pixal*.

In a letter, potential exhibitors are told that wildlife, fashion, sport, studio and photojournalism will be key to the four-day event, which takes place at the ExCeL Centre, Royal Victoria Dock, London E16.

It is expected to feature seminar-based discussions, interactive live shows and

'inspirational presentations'.

The event comes in the wake of the now-discontinued Focus on Imaging show, which was axed after 24 years in Birmingham. Focus was run by a separate party.

The letter adds: 'We believe that a UK event in the capital will open the door to a larger number of consumer and pro image-makers from London and the rest of the UK.'

London Imaging Live 2014 organisers have pledged to plough any profit from their event into creative, visual-arts-based projects in the UK.



## SNAP SHOTS

● The privacy watchdog has warned Hertfordshire Police that its use of car number plate recognition surveillance cameras is illegal, in a ruling that could have repercussions for forces nationwide. An investigation by the Information Commissioner's Office found that the force failed to carry out effective impact assessments before introducing the Automatic Number Plate Recognition Cameras in Royston.

● CamRanger, a device that allows wireless control of Canon and Nikon DSLRs from an Apple iPhone, iPad or iPod, is now available for use with Android devices. The free-to-download Android (beta) App can be downloaded from the Google Play Store. For details of CamRanger, which costs £269.99, visit [www.intro2020.co.uk](http://www.intro2020.co.uk).

● This year's Astronomy Photographer of the Year has pulled in a record number of entries. Organisers say they have received more than 1,200 submissions in the contest, the winner of which will be announced next month.



**Do you have a story?**

Contact Chris Cheesman  
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Galerie paper maker searches for a buyer

# ILFORD IMAGING SWITZERLAND UP FOR SALE

**ILFORD** Imaging Switzerland, which makes Galerie-branded photo inkjet paper and has been in financial trouble, has announced that it is up for sale.

Last month, we reported that Ilford Imaging Switzerland had entered urgent talks with its bank as the company admitted it could no longer honour all its financial obligations.

Swiss courts granted Ilford Imaging Switzerland until mid-August to find 'a short or medium-term investor to save the business'.

At the time of writing, the company was still waiting for a final decision on how to proceed but stressed that it is still trading and has not been declared bankrupt.

It moved to deny a Swiss press report that claims the firm's plant in Fribourg had been shut down and 220 staff 'laid off'. As we went to press, the Fribourg factory remained open.

Ilford Imaging Switzerland GmbH, which makes Galerie photo inkjet paper, is commercially separate from Ilford Photo, which is based in the UK and is unaffected.

Ilford Imaging Switzerland employs 230-240 people worldwide, mostly in Switzerland, with six based in the UK.

A spokeswoman described the financial troubles as 'heartbreaking' for the company's dedicated workers, many of whom have been with the firm for 15 or



**It's business as usual for factory workers, says Ilford Imaging Switzerland**

16 years. 'People are still coming to work every day. We are still shipping our product. We are still actively trying to get an investor,' she said.

AP understands that Galerie paper sales have remained 'pretty steady', but that the company's financial fortunes largely hinged on a recent deal with another firm which 'fell through'.

The company has been approached by a number of interested parties from both finance and industrial sectors and believes that 'with the right partner' it can realise its growth strategy.

● Ilford Photo, which is not affected, is the trading name of Cheshire-based Harman Technology Ltd, which makes traditional b&w papers and film. Harman Technology says it is in 'excellent financial health'



## SIGMA TO LAUNCH LENS 'CONVERSION' SERVICE

**PHOTOGRAPHERS** who change their camera body over time are set to benefit from a new service designed to allow the existing mount of certain Sigma lenses to be changed to work with another camera.

Eligible lenses are set to include the 18-35mm f/1.8 DC HSM DSLR lens (pictured), which can be converted for Sony, Nikon, Canon, Pentax and Sigma fits. Selected mirrorless-system lenses will also be able to be converted.

Sigma has not yet indicated how much the service, which is due to be launched on 2 September, is likely to cost.

'Our goal is to provide more freedom for photographers to select new camera bodies without the worry of having to discard their lens collection,' states Sigma's UK website.

'Sigma wants to help you keep those lenses for a long time no matter what camera system you're using, and can now change the mount of your lens by adjusting it to fit a change in your desired camera system.'

It will not be possible to convert to a mount that Sigma has not released.

Further details will be released shortly.

For a full list of eligible lenses visit [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com).

## FERRANIA FILM TO MAKE COMEBACK

**FERRANIA** has confirmed plans to launch a 're-engineered' version of Scotch Chrome 100 colour slide film, years after the Italian manufacturer sold or dismantled its factory equipment.

Ferrania says it plans to introduce an improved version of the Imation-made emulsion onto the market in the first quarter of 2014, following 'unexpected feedback' from photographers.

Bosses point out that the new film 'will not have anything in common with the old 3M slide film from the '70s'.

The firm also plans to produce a colour negative film based on Ferrania Solaris FG-100 Plus (pictured).

In its heyday, Ferrania also made re-badged film for other brands.

Ferrania claims that it has the equipment to make film in formats including 120, 135, 220 and 126. It plans to make only the most requested formats and is now in the throes of a six-month R&D project.

Ferrania discontinued its films in the face of the digital revolution several years ago.

'We dream to put the film in an era where it can live in symbiosis with digital imaging technologies,' the company said in a recent newsletter. 'After more than one year of work, we are finally trying to start again with



**Ferrania film included Solaris colour print emulsion**

a small production of film. But rescaling a production workflow is not an easy process: some chemical products are not available... and former Ferrania workers and engineers must be involved again in a completely new production workflow...'

AP  
THIS  
WEEK  
IN...

1985

AP focused on the 'Father of Modern Photography', William Henry Fox Talbot, in a feature about his life this week in 1985 that also tried to convey the 'personality and character' of the man whose achievements were well documented. 'A study of his letters, notebooks and his approach to his creative work still presents an enigma,' wrote Bob Lassam from the Fox Talbot Museum in Lacock, Wiltshire. 'It does seem he was a very complex man. In portraits of him, although scarce, he seems to be serious and somewhat miserable in appearance, but this is not altogether true. He was a man who did not suffer fools gladly, but to his family and friends, he was kind with a good sense of humour. He was generous to church charities and he paid his estate workers well. His interests were very wide, and towards the end of his life he became a great authority on Assyrian Cuneiform script – a form of hieroglyphics.'



The construction of Nelson's Column in late 1843 inspired Fox Talbot to take a series of images of architectural designs, including Waterloo Bridge in 1844 and Wellington Square at Hyde Park Corner.

But mathematics was his first interest at Cambridge where he became 15th Wrangler in 1829.

As a classicist, he gained the Porson prize for Greek verse, and one of the two chairmen inside for the 'best appearance in classical learning'. It is surprising that a young man of this academic ability should have been destined for greater achievements later on.

Fox Talbot inherited the Lacock estates in 1827, but the most important research of this period was his invention of the negative-positive process of photography from which all modern photography stems today. The earliest photograph, a negative, was made by Fox Talbot in 1835, the original of which is in the Science Museum in South Kensington.

Later, he patented his calotype process, a development where an exposure – instead of hours and minutes – became minutes and seconds, enabling people to be introduced into the photograph. A study of the portrait and group photographs in the Lacock collection reveals that the posing still required the sitter keeping still for about two minutes, although for a recent TV programme made in honour of 150 years since the first negative, Sir Roy Strong the presenter held a pose for five minutes. Photographer Mike Gray made a modern calotype negative

## SNAP SHOTS

● A free sunset photography masterclass is set to take place at the Peter Jones store in Sloane Square, London, on 28 August. Hosted by David Newton, the class will also give participants the chance to try out the latest Canon cameras. The seminar takes place from 6-8pm. To reserve a place, email [imagingseminars@johnlewis.co.uk](mailto:imagingseminars@johnlewis.co.uk).

● Tripod maker Manfrotto has launched a new Top Lock Quick Release System that is claimed to set a new standard for ease of use, levelling and portability. The kit is available as an adapter or as complete ball heads for photographers with Arca-style QR plates and systems. Prices start at £84.95.

● A public appeal to identify two First World War soldiers from their portraits has been launched by a library in West Yorkshire. Historians in Silsden need help in naming the two men, reports the *Telegraph & Argus*. Visit [www.thetelegraphandargus.co.uk](http://www.thetelegraphandargus.co.uk).

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## TRIBUTE TO RESPECTED LANDSCAPE AUTHOR

**MIKE** Williams, one of the UK's most respected authors and photographers of guides to national parks and long-distance walks, has died at the age of 66 after a long illness.

Photography lecturer Professor Paul Hill paid tribute to him: 'Born in Maidstone, Kent, in 1947, Mike [pictured] became a photographer with the education department of Kent County Council in 1972. Two years later he was appointed staff photographer at the Peak District National Park – a job coveted by many professional photographers at the time.'



'He was always conscious of the conservation vs football debate, but he felt there was no way you could control the public's love affair with rugged landscapes or picturesque villages.'

### PASSIONATE

'Mike was passionate about landscape photography and was always eager to extend his knowledge and skills.

'He came to lectures by well-known visiting practitioners at Trent Polytechnic, Nottingham, which is where I first met him, and was a participant on the first-ever residential photography workshop in this country at The Photographers' Place, near Ashbourne, Derbyshire, in 1976.

'In that year he provided the photographs for one of the best-ever national park guides for his employers.

'A year later he spent some time with the legendary American photographer and conservationist Ansel Adams in Yosemite National Park in California, USA.

'Mike felt that revealing the attractions of the landscape through his photographs and writing was a double-edged sword.

### FREELANCE

'In 1978, Mike left the Peak District National Park to freelance, and as a consequence was able to develop his reputation as an author/photographer. He produced *Wildest Britain* in 1985, followed by *The Peak District National Park Guide* and *The Lake District National Park Guide*, both for the Countryside Commission. *Southwest Coastal Path*, *North Downs Way*, *Two Moors Way* and *Wessex Ridgeway* followed for the Ordnance Survey and Aurum Press, and later he published *Pennine Bridleway* for the Countryside Agency.

'When motor neurone disease was diagnosed two years ago, Mike received pioneering surgery as an outpatient at a hospital in Sheffield, but to no avail. He died on 9 July.'

Mike is survived by his partner, Di, and daughter, Kate.

# CLUBNEWS

Club news from around the country

### BARRY CAMERA CLUB

The club stages its annual show, until 31 August at Barry Town Hall, Kings Square, Barry, South Glamorgan CF63 4RW. Visit [www.barrycameraclub.org.uk](http://www.barrycameraclub.org.uk).

### WILLFIELD CAMERA CLUB

Willfield Camera Club is looking for new members. Open to anyone aged 14 or over, the club meets every Thursday at 7pm at the Bentilee Neighbourhood Centre. Visit [www.willfieldcameraclub.co.uk](http://www.willfieldcameraclub.co.uk).



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AP hands-on

# Panasonic Lumix DMC-GX7

AP Editor **Damien Demolder** gets a hands-on session with a pre-production model of Panasonic's new 16-million-pixel compact system camera

**PANASONIC'S** relationship with Leica was something the brand was very proud of when it produced its first G-series camera, the Lumix DMC-G1. Promoting the fact that an adapter was available for Leica M lenses, and indeed having 'Leica' written on its own AF optics, sent out a certain message regarding who the company was aiming at.

Panasonic products have never been cheap, but the G1 presented a way for photographers to get a slice of Leica without having to pay Leica prices. Critically, too, it allowed Leica owners to use their lenses on a body costing far less than a digital host from Leica itself. I don't have any figures on how many Leica owners, or Leica aspirants, took up the offer, but my impression from speaking to readers is that the Panasonic-Leica connection has brought the Lumix range a good number of customers – a fact aided greatly by Leica's

lack of interest in camera bodies that cost less than a small second-hand car.

If I were Leica I might be beginning to regret the loan of my name, as Panasonic's new Lumix DMC-GX7 encroaches just a little too much on what I would consider to be Leica's traditional territory.

## IN USE

I had a chance to use the new camera for a few hours and was immediately impressed by the neat balance of heavy-duty build, slender body and low mass. Without a lens attached, the camera will slide into a coat pocket, so its total bulk will be decided by the optics you choose to use. One of the kit options offered with the GX7 will be the new metal-barrelled 20mm f/1.7 (40mm equivalent), which fits very nicely and retains the principle of a very small body. With this lens mounted, the GX7 can be carried

**'The more obvious highlights include the new tilting electronic viewfinder with its 2.76-million-dot resolution and 90° hinge'**

by the barrel of the lens with the body disappearing nicely into your palm.

Beyond size and weight, the principal areas of excitement about the GX7 include:

- A hinged and high-resolution EVF
- A tilting screen
- Improved focusing
- Better noise control
- A silent shooting mode
- Improved manual focusing aids
- In-camera curves control
- In-body image stabilisation

The camera I was using was not a full-production model, and had only an early version of the firmware, so I can't really comment on aspects of image quality or, to some extent, the speed of operation. Indeed, some menu items in my model weren't available. So I shall concentrate instead on the elements I could use and gauge some opinion of.

## LCD AND VIEWFINDER

The more obvious highlights include the new tilting electronic viewfinder with its 2.76-million-dot resolution and 90° hinge. This provides viewfinder shooters with a level of flexibility similar to that offered by a flip-out LCD screens (or a chimney finder on a medium-format camera), but with the advantage of a view free from reflections. The EVF is very clear, and during my time with the camera, in a limited range of conditions, it seemed very pleasant to use.

It actually took me a while to remember that the viewfinder was there, as I've become used to viewing the back screen of cameras that lack that prism-head shape, but when I did use it the experience was rewarding. I want to try this viewfinder with a manual-focus lens mounted to the front of the camera, to see how the experience is improved over other models. The high-resolution view will help, no doubt, but so will the new focus-peaking feature and the 'picture-in-a-picture' magnification mode. The GX7's peaking function not only allows us to change the colour of the fringing applied as the subject comes into focus, but also the intensity of the fringe. This can be combined with a magnified view, which can now be shown as a magnified window within the viewfinder, rather than occupying the whole screen. This makes it much easier to select the area to be magnified, while still

## AT A GLANCE

- 16-million-pixel Digital Live MOS sensor
- Built-in tiltable, 90° live viewfinder with 2.76 million dots
- 3in, 1.04-million-dot tiltable LCD touchscreen
- 23-area focusing system with pinpoint AF, touch AF and AF tracking
- RRP £819 body only, £899 with 14-42mm lens and £999 with 20mm lens





being able to see the continuing action in the rest of the scene.

Manual-focus-lens users will also be pleased that Panasonic has incorporated in-body image stabilisation, so suddenly even that cheap CCTV lens bought on eBay can be used in darker conditions. When a lens with OIS built-in is attached, the system defaults to the stabilisation in the lens as Panasonic believes this is still better, but with non-OIS lenses and any optic fitted via an adapter, the body system will kick in.

The 90° hinge of the EVF, along with the tilting action of the rear 3in LCD screen, make this a camera slightly biased towards landscape orientation, but the angle of view of the LCD screen is more than good enough to see clearly when working in portrait orientation from a lower position.

#### SILENT MODE

The Lumix DMC-GX7 has a silent mode designed for those who want to work undetected. The company cites museums, for example, as places in which this feature will be useful, but I'd also suggest street work at close quarters and documentary

**Above: The rear of the camera is very well laid out, with all the controls you might need clearly marked**

**Above right: Colours in overcast and shaded conditions appear natural and well balanced**

**Above far right: With a focal length equivalent to almost 500mm and a shutter speed of 1/160sec, this shot is remarkably shake-free**



in places it doesn't do to make a noise – such as during a wedding. In this mode, the flash is disabled, as is the focus-assist light, shutter and AF noise, along with any annoying bleeps that people insist on activating for normal use. In fact, the camera really does become silent. It is a great feature, and while taking some portraits with the camera, the subject didn't actually believe I'd bothered to shoot him at all. Perhaps for portraits, then, we should leave the shutter sound on for reassurance.

#### CONCLUSION

As I said before, the GX7 I got to use was not a finished model, so it is impossible to know exactly how image quality here will relate to what will be available in the shops, but there is certainly not much wrong with

the pictures I shot in low light, as well as in bright conditions. The camera performed very well, with AF being quick and decisive, and the shutter tripping very quickly indeed.

I really like the new features Panasonic has introduced, and the ideas behind the additional shooting modes. Silent mode is excellent, and the new screen and EVF will all make taking pictures at the eye, or at arm's length, more enjoyable. I suspect this will be a great street camera, as its size and design make it nicely inconspicuous, but it will also be great for other subjects, too. I have mainly used it for wildlife so far, and it worked very well, however unlikely a choice that seemed at first.

The GX7 will be available in September, priced £819 body only, £899 with 14-42mm lens and £999 with 20mm lens. **AP**

## IN-CAMERA CURVES AND FILTER EFFECTS



Orange filter

**THE IN-CAMERA** 'artistic' filter has become extremely popular, and Panasonic reflects this by incorporating a few more in this model – a grainy black & white effect, and a high-key version, to add to the other 19 filters. More advanced is the monochrome mode, which can now recreate the effect that different-coloured filters would have when placed over the lens. Filter options include red, yellow, orange and green, as well as none. It is also now possible to tone your black & white images with sepia and cyanotype colourations and, more importantly, to moderate and exaggerate the effect.

The more impressive of the

GX7's new shooting features is, however, the adjustable gamma curve. Using the front and back dials, or the touchscreen, we can increase and decrease contrast across ten steps for highlights and another ten for shadows – as we would in Curves in software. The feature is easy to use, and the effect is immediately visible on screen as changes are made. I love the idea of having more software

features in cameras, and would like to see this gamma mode expand from a pre-capture mode to include post-capture editing as well.



# APReview

The latest photography books, exhibitions and websites. By Jon Stapley

## Ken Griffiths: Quiet Heroes

Until 24 August. Ffotogallery, Turner House, Plymouth Road, Penarth CF64 3DH. Tel: 029 2070 8870. Website: [www.ffotogallery.org](http://www.ffotogallery.org). Open Tues-Sat 11am-5pm. Admission free

**PORTRAITURE** takes centre stage in this exhibition by Ken Griffiths that celebrates the strong community spirit in Welsh towns and villages. Griffiths makes individuals his focus and brings out the small things that make communities worth living in. Wales is a fascinating place, and he uses portraiture to bring that out well. He pulls away from his subjects slightly, allowing the context more room to breathe and giving a sense of the history of the people he photographs.



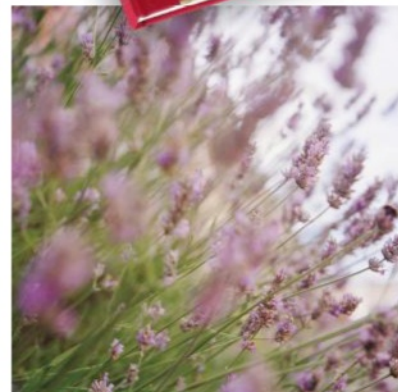
## EXHIBITION



© KEN GRIFFITHS



## BOOK



© MAROLAN RILEY



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## BOOK

### Dragonfly

By David Chandler and Steve Cham  
British Dragonfly Society and New Holland Publishers, £14.99, hardback, 128 pages, ISBN 978-1-78009-229-4

**DRAGONFLIES** are among the country's most beautiful – and most threatened – insects, yet people generally know very little about them. Here, David Chandler offers a staggering amount of information on the varieties we see in the UK, bolstered by the photography of Steve Cham (and others). I don't put the two of them in that order arbitrarily, as this feels like a factual book first with photography coming second. That's not a criticism by any means, but something photography fans should be aware of. It is hard not to wish that a few of the pictures were a little larger – Cham captures some memorable moments, such as a dragonfly's 'emergence' that comprises its transformation from larva to adulthood.



© STEVE CHAM



## Growing up in the New Age

By Marjolaine Ryley  
Daylight, £26.26, hardback,  
152 pages, ISBN 978-0-98323-168-4

**THE TERM** New Age has perhaps become a little bit of a loaded phrase these days, but Marjolaine Ryley means it in quite the literal sense as well as figuratively. Her splendid monograph is an exploration of several countercultures that have sprung up in recent years, from

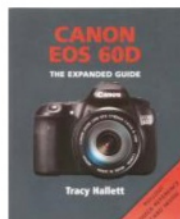
communes in the South of France to squats in South London, and it forms a frank assessment of what it means to grow up in such an environment. Her photography is excellent – intimate and probing, but at the same time subtle. She has clearly been granted full licence to explore the lives of people she encounters, and she takes every advantage of that opportunity. The images are dreamlike, and the book as a whole is deeply serene.



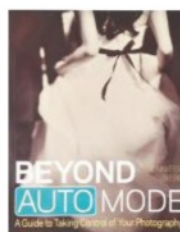
© MARJOLAINE RYLEY

# CONDENSED READING

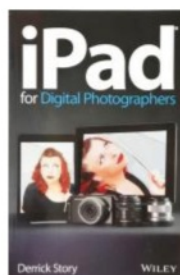
A round-up of the latest photography books on the market



● **CANON EOS 60D: THE EXPANDED GUIDE** by Tracy Hallett, £14.99 Tracy Hallett's guide to the Canon EOS 60D joins the voluminous ranks of the others as a good down-to-basics guide that covers the camera's prime functionalities and tips on using it out in the field. In its pages you'll find quality images and accessible advice. This guide contains just about everything you will need to set you on your way.



● **BEYOND AUTO MODE** by Jennifer Bebb, £21.99 Beyond auto mode is a good place to be, and Jennifer Bebb's personable writing style makes this guide to getting there pleasantly accessible. A warning up front – Bebb is an avowed believer in getting it right in-camera, and part of her explicitly stated aim is to get the reader away from his or her post-processing software. You may agree, you may not, but if not you had perhaps best steer clear. This aside, there's a perfectly decent guide to be had here.



● **IPAD FOR DIGITAL PHOTOGRAPHERS** by Derrick Story, £16.99 The organisational and editing capabilities of an iPad make it a good companion for digital photographers. If you're not sure how your Apple tablet might aid your digital photography, this guide from Derrick Story may be worth a once-over. It covers many applications of the iPad that you may not have considered for use in professional photography, such as keeping track of payments or making on-the-fly edits on location. This book is pitched a little more towards the aspiring professional than the committed amateur.



WEBSITE

**photo.tutsplus.com**

'TUTS' is short for 'tutorials', and tutorials are the name of this site's game, providing an exhaustive collection on subjects you may not have considered. Some are written while others come on video, and most are accessible, easy to follow and well illustrated with good images. The list of tutorials is impressively long, although be aware that accessing some of them requires paying

for premium membership. The site's layout is nice and clean, making navigation easy, and it even thoughtfully separates the free and premium content by both placement and colour, so you don't find yourself repeatedly clicking links to content that requires payment. This is a quality resource.



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# Letters

Share your views and opinions with fellow AP readers every week

where the photographs have been images created by scanners or by simply drawing on photo-sensitive film or paper with a light source. No one would have questioned if those forms of art were legitimate photographic images.

**James D Brown, Moray**

## ARCHIVE ANGST



If the Fox Talbot archive is saved for the Bodleian library (AP website, 30 July), I wonder just how often the general public will get to see more than a fraction of the collection. It is potentially good for researchers, but the Bodleian in Oxford is a long way from Lacock in Wiltshire, and that's surely where the collection ought to be.

I'm also quite concerned about the concentration of delicate originals in one collection, where they may be subject to risks from fire, flood, and so on. The fire at Norwich library some years ago, when unique originals relating to family history and donated by members of the public were destroyed, is still fresh in my memory as I was researching my family at the time.

**Malcolm Stewart, from the AP forum**

**Prints and originals have to be stored somewhere, and in only one place. Unlike digital images, a backed-up original is no longer original – Damien Demolder, Editor**



© BILL WARD

## FILM TO THE FORE

Your feature on multiple exposures in AP 3 August suggests to me that good old film beats digital hands down in this department. The article seems to dwell on taking a series of shots of one subject from one position, to create a kind of abstract 'pointillist' image, which is fine once or twice, but in my view misses the point.

The picture above is from my collection, scanned from a 120 negative exposed in a vintage Rolleicord TLR. The technique is simple: take a meter reading from the sky and expose the first image in silhouette, then add a second subject within the first!

**Bill Ward, Glasgow**

## VIEWFINDER VIEW

I agree with Jeremy Griffiths, who complained about the lack of a viewfinder

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



**FUJIFILM**

### ULTIMATE QUALITY COMPACT?

The Leica X Vario (tested in AP 3 August) is the camera I really wanted Leica to develop. During my Leica days when I used a Digilux 2 and an R6.2 SLR, I thought the X Vario's specs would be my perfect compact – a proper Leica body rather than a Panasonic-based product, with just the EVF missing. How times have changed since the days of 5 million pixels: we now live in an age where R&D rules and has provided photographers with an amazing array of digital equipment that can achieve results only dreamed of a few years ago.

The Canon PowerShot G1 X is one of the cameras put forward by Ian Farrell as a competitor for the X Vario. Out of interest, I dug out my back copy of AP with the G1 X test to compare the results. To my mind, the bit that really matters is the noise/resolution score, for which the tests awarded the £2,150 Leica X Vario 26/30, and the £500 Canon PowerShot G1 X 29/30. Overall AP score: X Vario 81%, G1 X 86% – a bit disappointing for the 'ultimate quality compact', and what looks like a very nice little camera.

Leica established its legendary reputation with Swiss-watch precision engineering and the very best optics way before the digital age. To expand the watch analogy, cameras are almost exclusively digital, let's say the quartz equivalent of today. Research and development is now the key to success for all manufacturers. Nikon, for example, has, over the past 18 months, really moved the game forward with the introduction of new groundbreaking equipment. It would be interesting to compare the R&D budgets of Leica with the likes of Nikon and Canon.

**Mick Miller, Berkshire**

\*IN A CHOICE OF COMPACT LASH OR SHIC NOTE: PRIZE APPLIED TO UK AND EU RESIDENTS ONLY

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer f@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## DRAWING WITH LIGHT

Once again, Melvyn Dover raises concerns about photographic competitions (*Backchat*, AP 27 July). I can certainly agree with his worry about copyright issues when a competition winner has been created by combining a number of images culled from

the internet but, in relation to some of his other points, he perhaps misunderstands the meaning of the word 'photography'.

He seems to think that photography must involve the use of a camera. Not so. The word simply means 'drawing with light'. I can think of competition winners in the past

## What The Duck



<http://www.whattheduck.net/>





© JOHN DUDER

### PINHOLE SUCCESS

The recent AP article on pinhole photography (AP 27 July) prompted me to dust off my home-made pinhole outfit – with pleasing results. The camera is very basic, just a hole drilled in a body cap with a piece of aluminium foil stuck onto it using Evo-Stik, after pricking it with my wife's sharpest sewing needle. It is then fitted to the front of a Sony Alpha 55.

The electronic viewfinder and excellent sensor allow two things that I've not heard of in any article on pinhole work: a viewfinder image of sorts, and handheld shooting. The above image was taken at ISO 12,800, at a shutter speed of between 1/6sec and 1/20sec on a dullish day.

While it's perfectly valid to like the unpredictability of pinhole photos shot blind, the combination of the old and new approaches allows something that is (at least partly) predictable, and far more convenient than the conventional approach. The resolution is, clearly, awful, but there is a simple remedy for this: fit a lens.

**John Duder, West Midlands**

in modern compact cameras (AP 6 July).

AP includes on its website a piece entitled 'The best cameras of 2013 so far', and lists the Fujifilm X100S, Canon PowerShot N, Samsung NX300, Nikon Coolpix A and Nikon 1 J3. Of these, only the X100S has any form of viewfinder, which is an omission that I do not understand. I can only assume that camera manufacturers are chasing the smartphone generation who seem happy to make pictures while holding a small electronic device at arm's length, with all the compositional and blurring problems this unnatural position involves.

I would not even consider purchasing a camera that lacks a viewfinder at the prices the manufacturers charge. Even the cheapest of these, the Canon PowerShot N at around £270, is a considerable purchase. As for the newly announced Leica X Vario (without a viewfinder) – *how much?* Poor show, Leica!

**John Keddilly, Mid Glamorgan**

**While I appreciate all the arguments for including viewfinders, I have become rather fond of composing pictures on a 3in screen rather than through a hole. It's more like shooting with a large-format 5x4in camera, and one gets a better idea of what the finished print will look like before tripping the shutter – Damien Demolder, Editor**

### PERVERSE BRENIER METHOD



The Brenizer Method (AP 20 July) seems a perverse way to achieve what a large-format camera does best – or am I missing something? Although AP doesn't usually go in that direction in terms of gear, it would be interesting to know how close you can get to that coverage with one shot using a field camera and digital back, and with film, or even, come to think of it, with a TS-E 90mm on an SLR, albeit from a taking point that is slightly further away.

**PeteRob, from the AP forum**

**Yes, a 10x8in camera will make a much better job of it. Obviously, though, not all readers have one, so this is for those who'd like to get the effect.**

**Even with a 5x4in camera it is possible to achieve very shallow depth of field with a relatively wide lens, and certainly with a 150mm optic. Tilt-and-shift lenses alter the angle of the plane of focus rather than produce exceptionally shallow depth of field.**

**Large format-photography is cheap to get into these days. My last purchase was a 15x12in wooden tailboard that cost £250. I load it with 10x8in black & white paper, and it is wonderful. Even more business-like 5x4in cameras are cheap, and more usable with ready-cut film and proper holders – Damien Demolder, Editor**

# BACK CHAT

## AP reader Mick Bidewell is aghast at the prices commanded by an unusual – and awful – photographer

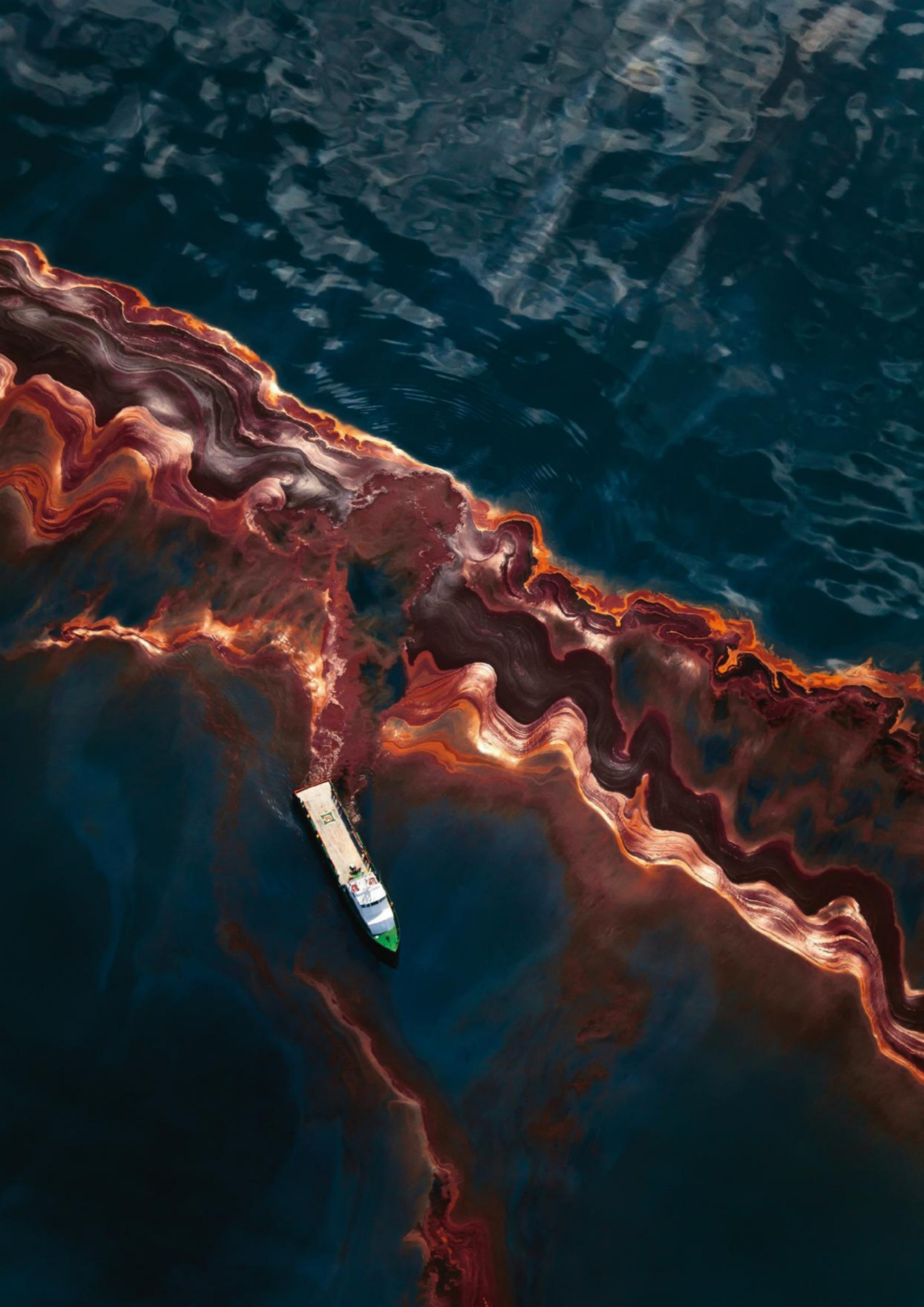
**THERE** have been occasions when I've dismissed certain photographers' work as rubbish. I hasten to add that I'm more than aware of my own shortcomings using a camera and have had similar criticism myself. It can be hurtful. But on the plus side is the argument that it would be a boring world were everyone to agree on the same things. That said, in a recent newspaper article I came across a photographer whose work is so appalling it almost defies description. But I'll try anyway! His recent set of photographs are atrocious. Diabolically so. They're horrendously out-of-focus duds and an absolute joke in terms of composition. Which is a shame given their subject matter: Moscow's picturesque Red Square. Just think of a three-year-old toddler waving around his first camera and you'll get my drift.

Incredibly, these images sold for £50,000 when auctioned at Sotheby's in June. Collectors were said to be agog at the thought of snapping them up. Taken on what's described as an 'antique' camera, the collection was described by Sotheby's as a 'very important piece of work'. Even when you consider that the photographer is just 15 years old, his efforts are still lamentable. But while my comments sound rather harsh, I doubt they'll offend him. How so? Because he's a chimpanzee called Mikki!

As someone with a distaste for the annual Turner Prize competition, I've often marvelled at the gullibility of those who take it seriously. And that of the other, more troubled souls who pay good money for 'art'. Yet, now, Mikki's owners/trainers, artists Vitaly Komar and Alexander Melamid, look set to rake in megabucks from their protégé's distinctly amateurish efforts, leaving photographers like me – who've struggled for years – understandably miffed. However, as an animal lover, it was great to see the paper's picture of Mikki proudly standing next to his tripod-mounted bellows camera.

Yet I couldn't help wonder how much better his images might have been if his owners had simply let him loose with a quality digital compact. It's reported that Mikki has experimented with a Polaroid camera as well as an SLR, so clearly, for him, large format is where it's at. Despite my misgivings about his talent, it seems that a meteoric rise to fame is in the stars for Mikki. Lucky him! But I hope that as he ascends the ladder to success, he'll eventually rid himself of his owners, who are clearly exploiting him to their own ends. Mind you, I take a degree of comfort from knowing that he isn't being half so badly exploited as the person who bought his photos at Sotheby's. Sorry, Mikki. Just being honest!







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# PHOTO INSIGHT

**Daniel Beltrá talks about his aerial image of the 2010 oil spill in the Gulf of Mexico, and his desire to inspire conservation awareness in his viewers**



## DANIEL BELTRÁ

Daniel is a fine-art photographer whose passion for conservation is evident in his images of our environment. His work – often in partnership with Greenpeace – has taken him to all seven continents. Daniel has received numerous awards, including two World Press Photo awards. He is a fellow of the International League of Conservation Photographers.

To see more of Daniel's images, visit [www.danielbeltra.com](http://www.danielbeltra.com). His book *Spill*, published by GOST, is available priced £30

**THREE** years ago, on 20 April 2010, British Petroleum's Deepwater Horizon drilling rig, based around 40 miles south-east of the Louisiana coast in the US, exploded. The event claimed 11 lives and injured 16 others. What followed was the biggest oil spill the world has ever seen and one that devastated the Gulf of Mexico. The spill received a lot of media attention due to its scale and, as more and more information arrived, I became aware that this was a story that I needed to document.

In the past I have often described myself as a conservation photographer. Many people call me an activist and I suppose that's really not far from the truth. I don't believe in neutrality any more. I believe in fairness. I take a clear stand in the issues and it's my hope that I can inspire people to become more aware of the need to conserve our planet's resources. That was why I felt a strong desire to photograph the oil spill.

Once the initial oil fires had died, the media's attention began to wane slightly. However, there then came reports of the oil leaking into the ocean. It was then that I received a call from Greenpeace, an organisation I had done some work with in previous projects. Naturally, they were incredibly concerned about the oil spill, so they asked me to go out to the Gulf of Mexico and see what I could do.

I spent around two months out there shooting with a Canon EOS 5D Mark II and 70-100mm lens. I was originally only supposed to be there for four days, but the story just kept getting bigger. The disaster saw around five million barrels' worth of oil lost, but the US consumption of oil every

day is 20 million barrels, which should give you an idea of the scale of the spill.

To get the shots I wanted, I flew around 3,000ft above the scene in a small four-seater floatplane. I sat next to the pilot and, as it was a high-wing aircraft, I was able to open the window and shoot down. Due to particular regulations that were put in place, we were not allowed to drop below 3,000ft. It was a restriction that served me well as it gave me a much wider angle of view and a great perspective.

My means of getting hold of a plane were incredibly unexpected. A well-off woman in Alabama started to fly environmental groups and journalists around the area so they could see the devastation first-hand. When Greenpeace called me and informed me that this woman was flying people around, I immediately got in contact and sent her some of my images from previous projects. She agreed to let me go out in the plane where I was able to achieve some initial shots. I showed her my results and she was so impressed that she gave the plane-hire company her credit card and said I was free to fly out as many times as I needed. It was a phenomenal gift.

The most interesting images happened within the first month of my trip. This very image was the moment I realised just how bad this disaster was. It was breathtaking. The spill happened around 40 or 50 miles away from the coast and for a long time the media circus that arrived in Mexico set up camp along the shoreline waiting for the oil to come to them. The only way you could really see the oil was to fly above it and look down. However, with currents, wind, weather and the dispersal techniques the

clean-up teams were using, you were not always guaranteed a view even though the oil spread for thousands of miles.

When shooting this project I had to be incredibly adaptable, as the weather would really alter my working method. For example, if the water was choppy I knew I wouldn't be able to get a shot like the one here because the image would be littered with lots of white caps (reflected light) on top of the waves. The oil can also sink in those kinds of conditions. It really kept me on my toes and forced me to think about every single frame.

When the pilot and I first found this scene, there was no boat around. I asked the pilot to fly around for a while and wait for a boat to come along. The boat was a crucial element as the vessel had to be there to introduce a sense of scale. With that boat in the frame, you truly see the scale of the disaster. If you look back through some of my previous projects, you'll see that my work is relatively abstract so you're not always sure what it is you're looking at. However, the boat leaves you in no doubt.

The images that are most attractive to me are those that are somewhat abstract. I've had people approach me in art galleries when I'm exhibiting and say, 'This is so beautiful. What is it?' Once they've engaged with the image on an aesthetic level, I tell them what they're seeing and it positions them in such a way that they can then engage with the topic.

There has often been a lot of criticism against war photography where photographers have created quite beautiful images of atrocities. Many feel that making aesthetic images of death or destruction renders the scene superficial and removes the urgency of the event and the message. I disagree. You have to grab a person's attention. If you want a message to stick, you have to make sure your image is engaging.

I'm reaching a moment now – and this is 20 years into my career – where I'm almost tired of pointing the finger. Of course, people – in this case BP – must be held accountable, but it almost transcends that. I'm getting tired of doing these projects and making them political issues. The fact is, this is our planet. We all live here. I don't care which party you vote for. We all want a healthy, sustainable environment for our children to grow up in. **AP**

**Daniel Beltrá was talking to Oliver Atwell**

## SELECTIVE NOISE REDUCTION



### MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After

Martin Evening's

# Retoucher's Guide

**Martin Evening** explains how to 'paint in' noise reduction selectively using the Adjustment Brush

**ALL DIGITAL** photographs are affected by noise to some extent. The sensor in your camera will have an underlying noise signature that is always there, even at low ISO settings. It is only when you crank up the ISO to shoot in low-light conditions that the analogue capture image data is amplified and the noise characteristics of the sensor become apparent in the digitised image. Whenever you edit a photograph in Lightroom or Camera Raw, you have the ability to control such noise using the noise-reduction sliders found in the Detail panel. These have been much improved since Process 2010 was introduced for Lightroom 3 and Camera Raw 6, and further enhanced by the ability to apply localised noise reduction using the Adjustment Brush.

In the following steps I wanted to show a typical example of the

kind of photograph where it can be advantageous to use the Adjustment Brush to selectively 'paint in' the noise reduction. In this photograph, the most important thing is the fish. The problem here is that, as with most underwater shots, it isn't completely sharp. Adding noise reduction inevitably softens the image further. There are two competing demands here: the desire to keep the photograph looking sharp, and at the same time remove any visible noise.

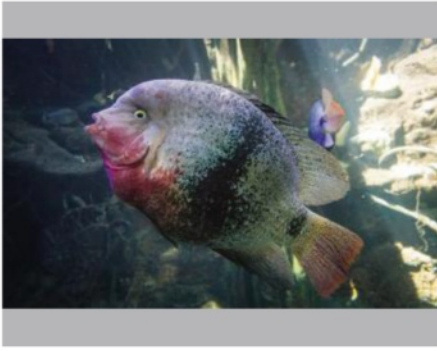
In the following steps

I show how I applied minimal noise reduction to treat the image globally, and then added an Adjustment Brush effect to apply localised noise reduction to the background, which strengthened the noise reduction in the applied area. This example shows the work being carried out in Lightroom 5, but you can also use Camera Raw 7 or later to achieve the same result.



Before





**1** This shows the 'before' version, opened in Lightroom, where no adjustments had been applied to the photograph other than to adjust the white balance and apply a rotated crop.



**2** To begin with, I went to the Basic panel in the Develop module and applied the tone and colour adjustments shown here. I mainly used the Exposure slider to lighten the image and the Contrast slider to boost the contrast. In the Presence section I increased the Clarity and Vibrance.



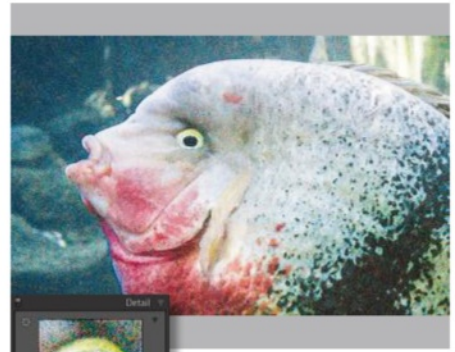
**3** This shows a close-up view of the fish's head, and the most obvious problem here is the blue colour fringing. Chromatic aberration such as this can be caused by a number of factors. As you can see in the Lens Corrections panel, no adjustments had been applied here yet.



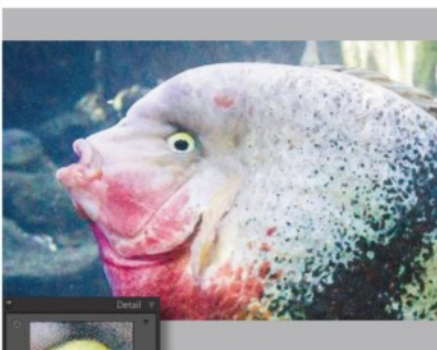
**4** In this step I checked the Remove Chromatic Aberration box. This automatically eradicated most of the fringing. To remove the remaining purple/blue colour, I selected the Eyedropper tool from the Lens Corrections panel and hovered the cursor over the blue fringe edge.



**5** I then clicked with the Fringe Eyedropper tool shown in Step 4, and this automatically adjusted the Purple Amount and Purple Hue sliders to remove this sampled colour from the fringe edges. Note that this refinement can only be carried out if using Lightroom 4.1 or Camera Raw 7.1, or later.



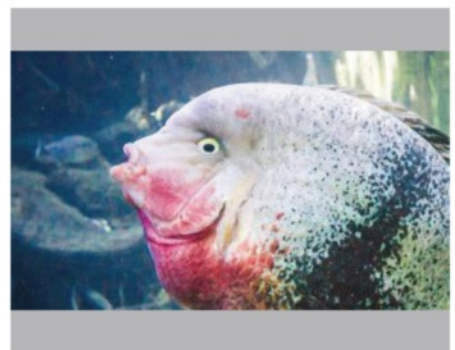
**6** For this step I wanted to show what the image looked like with the sharpening settings set to the defaults and the noise reduction set to zero for Luminance and Color. Without any adjustments the picture looked soft and very noisy.



**7** This is how the image looked after I had adjusted the sharpening settings, where I applied high Radius and Masking settings in conjunction with a high Amount setting. In the Noise Reduction section, I kept the global noise-reduction settings fairly low.



**8** I then selected the Adjustment Brush and clicked on the background to add a new pin. I set the Noise slider to +100 and clicked and dragged to paint over the background. This full-frame view shows the adjustment effect that I applied with the overlay mask enabled.



**9** Here you can see a close-up view of the final image. If you compare this with the close-up view shown in Step 7, you will notice how the selective noise reduction got rid of the excess noise in the background, but left the fish unaltered where just the global noise-reduction settings were applied.



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Photographed by Tony Hurst

The Nikon S4 was introduced in March 1959. It was essentially a stripped-down version of the S3. Nikon discarded the self-timer and installed a manually resetting frame counter similar to the S2, removed the 35mm frame line from the finder leaving only those for the 50mm and 105mm lenses, and left off the motor drive coupling lug under the take-up spool. The S3 was supplied with a cloth shutter instead of titanium. The shutter speeds are from 1 to 1/1000th sec., B and T. Weight: 520g. When Nikon announced the S4 they ran into a real problem: Joseph Ehrenreich the owner and CEO of Ehrenreich Photo-Optical Industries would not import the S4 into the United States and Canada. He reasoned that he already had the hot selling Nikon SP and the second level S3 as a lower priced alternative to the SP. He was awaiting the forthcoming shipment of the Nikon F and he felt that the S4 would deprive them of sales of the S3.

Despite this set-back, Nikon decided to go ahead with production and sold them to the home market. The total number of S4s produced was 5,898, ranking it as the lowest production Nikon rangefinder since the Nikon M! It is important to bear in mind that with the exception of those few features that were removed, the Nikon S4 is of exactly the same quality as the SP/S3 models. This fine example comes complete with original instruction manual, maker's box and shipping carton. RARE (see inset photo) MINT- £7,000.



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# Taking centre court

**Andy Murray of Britain in action during his fourth-round match at Wimbledon 2013**

**EVERYONE** likes a celebration. That's particularly true when you're faced with the borderline apocalyptic bleakness that is often characteristic of our British summers. Royal marriages and Olympic gold medals aside, nothing gets those plastic Union Jacks waving like a good old-fashioned tennis tournament. Back in July, Wimbledon was once more upon us and the cries of jubilation and anguished gnashing of teeth filled the air around south-west London. This year the sun decided to take residence in our skies throughout the entire tournament, turning Murray Mound into a sea of bare skin and sunglasses. Yet one man found himself sheltered from the sun's rays for pretty much the duration of Wimbledon. That man was award-winning sports photographer Bob Martin, who has been Wimbledon's official photographer for several years.

This year Bob was not just at Wimbledon in his capacity as an official photographer. He was also there, under the guidance of Nikon's Professional Services manager James Banfield and Assaff Rawner, managing director at Mark Roberts Motion Control (MRMC), to test out a rather impressive photographic innovation.

The kit Bob had his hands on is called the Polycam, an IP-based robotic camera



Sports photographer **Bob Martin** (pictured left) and Nikon's **James Banfield** discuss the innovative leaps in photographic technology that will offer a fresh perspective on one of Britain's most exciting sporting events – Wimbledon. They talk to **Oliver Atwell**

system that enables networked cameras to simultaneously track a subject of interest from multiple perspectives. Think about the kind of footage Channel 4 shows during its Grand National coverage as the camera tracks the horse throughout the race and you'll get a good idea of what to expect. The main difference here is that Bob is in control of three cameras, not just one.

Witnessing the system in action is an interesting sight. The operator sits in front of a small monitor with a live view of the action they are shooting. Next to the first monitor is a second one that displays the kind of graphs and software familiar only to those with a knowledge of programming. Most interestingly, two joysticks seem to be employed to control the camera movements and the live image on-screen. However, the

images Bob captured at this year's Wimbledon are quite different from what we've seen before. Nikon, MRMC and Bob Martin are planning to show us Wimbledon from a fresh and dynamic perspective.

## GETTING TO GRIPS

The Polycam set-up is a result of a collaborative effort between camera giant Nikon and MRMC, a 40-year-old company that pioneered robotic motion-control rigs in the motion-picture industry.

While versions of this groundbreaking technology have been in use for some time, the unique angle at Wimbledon is that the Polycam is functioning with software programmed by Nikon. Of course, this technology is exciting in itself, but the real joy for Bob lies in the







Switzerland's Roger Federer in action during the 2013 Wimbledon Championships



camera on the centre court roof. It's a unique angle and one that currently Bob, and only Bob, has been able to achieve.

'These are still early days,' says Bob. 'We're still in the prototype stage. The equipment consists of three Nikon D4 cameras attached to robotic heads. The first was on the roof of centre court, which is looking down at the game. The second was next to me in the small room overlooking centre court. Finally, the third was in a room much like this one on the other end of the court. All three are synchronised to move together when I manipulate the joysticks.'

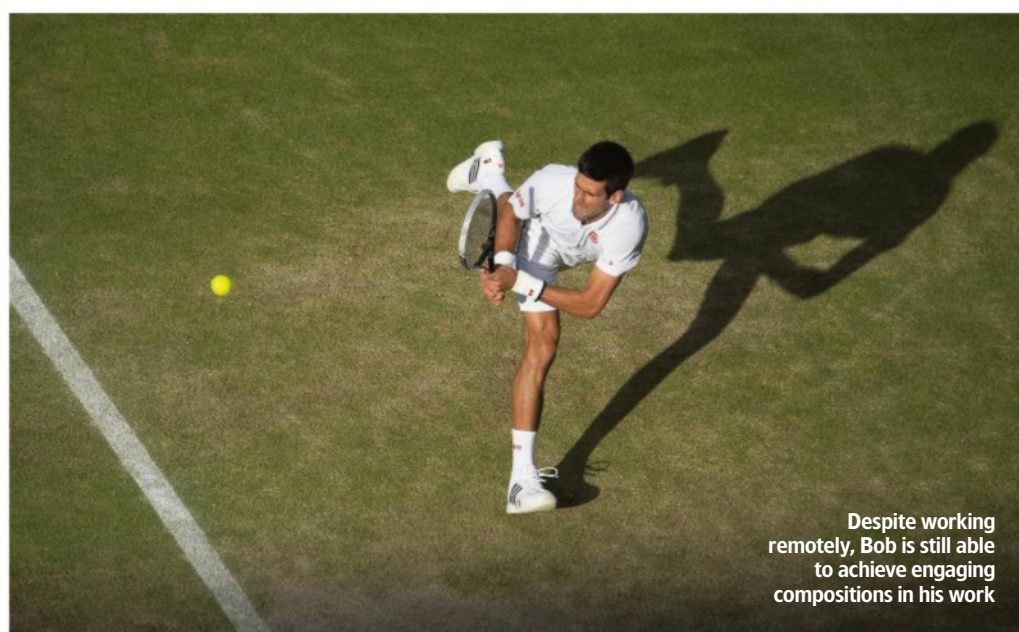
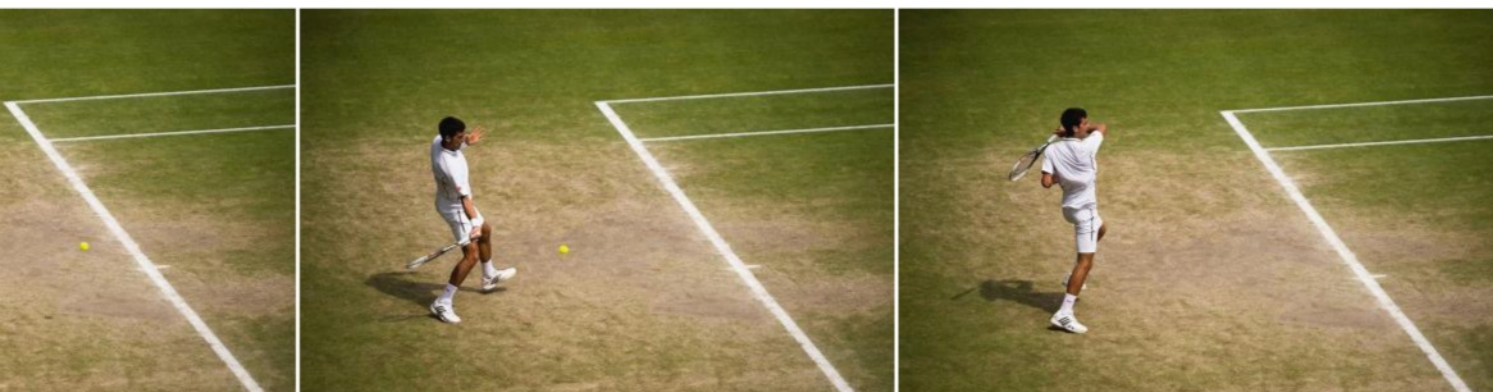
The whole set-up works like a video camera. You are witnessing a live image that can be zoomed in and out, panned and tilted. The control may not be quite as smooth as holding a DSLR (I nearly snapped the sensitive joysticks when Bob kindly

**Top: One of the key reasons Bob favours the Nikon D4 is that it is capable of capturing up to ten frames per second, so he rarely misses a crucial moment**

**Right: Germany's Sabine Lisicki at the 2013 Wimbledon Championships**







**‘This technology hasn’t been developed to replace photographers. It’s here to aid them in getting unique angles’**

‘A little while ago I worked for *Sports Illustrated* and did some shots of a 100m race in London,’ says Bob. ‘I had 29 remotes to handle. It’s pretty commonplace to work like that. With the Polycam I’m working from a single control hub, so I can follow the action remotely and witness it live on screen. Crucially, the live image I’m seeing on screen is fairly instantaneous.’

#### A UNIQUE PERSPECTIVE

Currently, Bob and his team provide all the images used by Wimbledon. From their perspective, being able to achieve these unique shots offers them a chance to put images out there that no other photographer can. Bob’s images appear on everything, from ticket covers to posters. That, of course, requires a variety of looks – something that Bob and his team can now provide due the unique angles they can capture.

‘Sports photography, much like every other genre of photography, has become incredibly competitive,’ says Bob. ‘If you want to stand out in this business, you have to find an edge. This is my edge. If I can master this technology and become proficient at it, that gives me something that no one else has.’

It’s tempting to imagine that having three cameras working remotely will pretty much guarantee an image, as all you have to do is move the cameras around and hit the shutter. With so many images being produced (around 300 on a good day) you’re bound to achieve something. Yet this is the same logic that saw many decry the rise of DSLRs, and claim that anyone can take a good image. Bob is quick to correct this misconception of the Polycam system.

‘There’s a staggering amount of creative control when you’re working in this way,’ says Bob. ‘In that respect it doesn’t differ in any way from shooting manually. Kit like this gives you the ability to push yourself outside the normal way of thinking. I’m working in ways that

**Below right: The view taken with the Polycam robotic camera from the roof of Centre Court at Wimbledon**

**Right: Bob observes the action on Centre Court while controlling the trio of cameras using the Polycam’s sensitive controls**



offered me a go), but it’s easy to adapt to with practice.

‘If we were shooting from just one perspective, then a photographer manually working a camera would be the preferable solution,’ says Bob. ‘So this technology hasn’t been developed to replace photographers. It’s here to aid them in getting unique angles. Before this, they wouldn’t have been able to get shots like the ones we see here. It’s a matter of knowing when to use this technology and when to switch it off and pick up your camera. If the Polycam technology develops a little further, there’s the potential for one operator to control two heads if we can get two heads attached to the roof.’

Bob is no stranger to working with remote technology. In previous commissions he has placed a camera in the goal at a football match or alongside an athletics track and then fired the shutter remotely.



haven't been tried before. I have to reconfigure my entire way of working.

'When I first started, if I was able to get a shot of Linford Christie with his feet off the ground I was delighted,' continues Bob. 'Now anyone can do that. As a photographer you need to find ways to extend yourself. I have to consider what I'm bringing to the table.'

Clearly, the most fundamental principles of image-making still apply. Bob is still using the same portion of his brain that intuitively understands framing, composition and exposure. Yet sports photography is more than pressing the shutter at the right time. It also requires a thorough understanding of the sport and its participants.

'I'll give you a good example,' says Bob. 'If I'm photographing Andy Murray and he receives a serve on the backhand, he'll take two steps forward and then lunge. So when I'm composing a shot like that I'll put Murray on the edge of the frame because I know he'll move forward. You have to understand your sport. A good football photographer knows how a certain player will run at the goal, so by the time the player is near the goal the photographer knows the path they'll take. I shoot a lot of tennis, so I know more or less what each player will do.'

#### A COLLABORATIVE EFFORT

Impressively, it was Bob who was in charge of the photo operations at the London Olympics last year. It was a role that found him co-ordinating the photographers to ensure that all angles were covered. While his job at Wimbledon is similar, there is also the pressure of learning how to operate the Polycam system. However, Bob only has himself to blame, as it was he who sparked the collaboration between Nikon and MPMC.

Nikon's James Banfield explains: 'Just before he set off to cover the Olympics, Bob came and saw us to voice concerns that the ExCel centre, where some of the



# THE RIGHT CAMERA FOR THE JOB

James Banfield discusses why the Nikon D4 was the only camera for the Polycam system

**THERE** were numerous reasons for using the Nikon D4 with the Polycam system. 'The three most important considerations for us were image quality, speed and AF performance,' says Nikon's James Banfield. 'We knew that for this project to succeed, the camera had to be fast and accurate.'

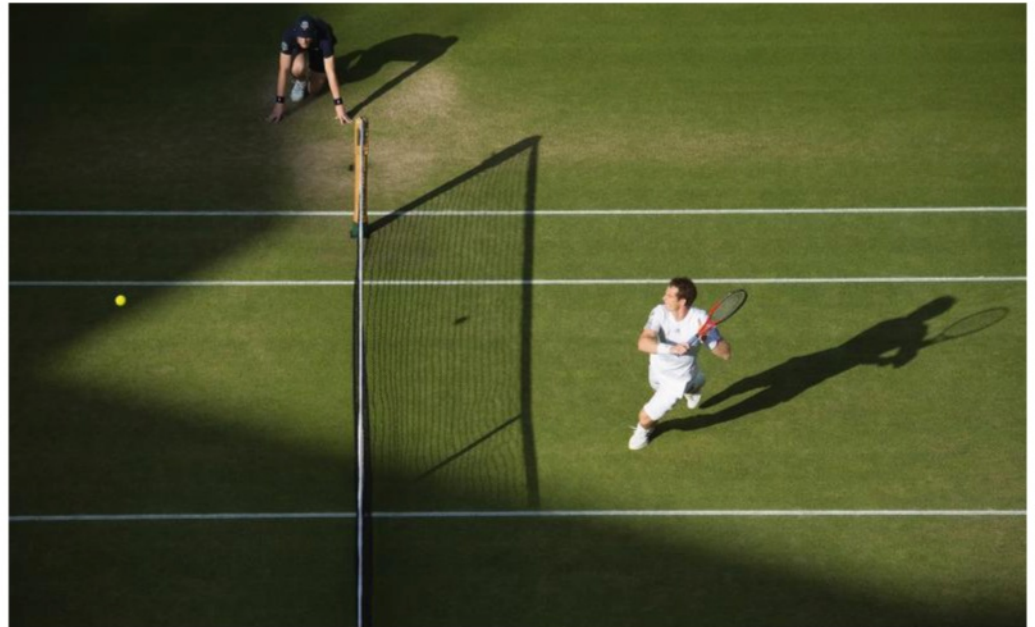
'Our decision was dictated by something that happened at Wimbledon in 2008, when we witnessed the staggering final match between Roger Federer and Rafael Nadal. It's the longest singles final in Wimbledon in terms of time played and it went on until 11pm. As the match progressed, the light levels dropped. The only camera [at that time] capable of functioning to its full potential in those conditions was the Nikon

D3. That was in our minds when we began the collaboration with MPMC. We knew then that the [more recent] D4 was the only option, particularly as it is capable of shooting up to ten frames a second and at very high ISOs. That is important when you're faced with fast-paced action.'

The other thing that stood out about the D4 was the network capability. We needed to transfer the images via Ethernet and Wimbledon has a fantastic network infrastructure. In fact, it's as good as an Olympic set-up. Wimbledon has eight separate networks that are interspersed and the cameras are spread across these. The benefit is that we get real-time feedback, so Bob can see what he has as soon as he's taken it.'







**Above: Britain's Andy Murray playing his Wimbledon quarter finals match**



**Left: Serena Williams of the USA during her first round match on Centre Court**

events were being held, didn't have catwalks suspended from the ceiling. That meant the photographers didn't have access to the roof. Every photographer wants to produce something unique and Bob identified this lack of access as a problem in achieving his vision. He was also concerned that he wouldn't be able to match the quality of images that came out of the Beijing Olympics.'

The ExCeL centre contained such sports as weightlifting and fencing – events that could benefit from a unique high-positioned camera angle. Bob was eager for Nikon to assist him in finding some kind of solution. And just two years later that solution was in place.

'We partnered with Mark Roberts Motion Control, which has been involved in just about every blockbuster motion picture you can think of,' says James. 'This was the first time the company's robotic systems had been used with still cameras. Before that, it had always been used with motion pictures. Because of the company's work with special effects, the level of precision was extraordinary. It was a joy to work with them.'

Most impressively, Nikon and MRMC went way beyond the brief. Nikon's initial request was simply to be able to place a camera in a position that no photographer could access. What they came away with was a system that could track the subject of interest. On top of that, the photographer is able to fine-tune the image remotely (framing, focus, exposure) almost as if they were right there with the camera. It's a system that essentially extends the distance between the photographer and camera while still maintaining the same level of control.

#### THE FUTURE

Perhaps the most exciting thing about the collaboration between Polycam and Nikon is the implications it has outside of sports photography. The Polycam system can be placed into situations no photographer would find themselves in.

'Think about any type of photography where you'd want to get an image in a challenging situation and you can begin to see the possibilities,' says James. 'While the notion of getting unique angles is

attractive, you can also place the camera in places no photographer could go. Wildlife photographers could place this near a waterhole or a pride of lions. Another idea would be to work with NASA and set up a camera near the rocket as it launches. Not only would you get the launch, but you'd also be able to track the rocket as it goes up.'

Bob and James both point out that the real opportunities are still to be found. It's the photographers themselves who will dictate how this technology develops and meets their needs. For now, though, it's down to Bob Martin and the teams at MRMC and Nikon to explore the capabilities of this fledgling technology. The Polycam is an undeniable game changer and is likely to shape a portion of photography's future. These are developments that are well worth keeping an eye on. **AP**

**Britain's Andy Murray defeats Novak Djokovic at the 2013 Wimbledon Men's Singles Championship**

To see more of **Bob Martin's** work, visit [www.bobmartin.com](http://www.bobmartin.com). To see some examples of the work he has done for this year's Wimbledon tournament, visit [www.wimbledon.com](http://www.wimbledon.com)



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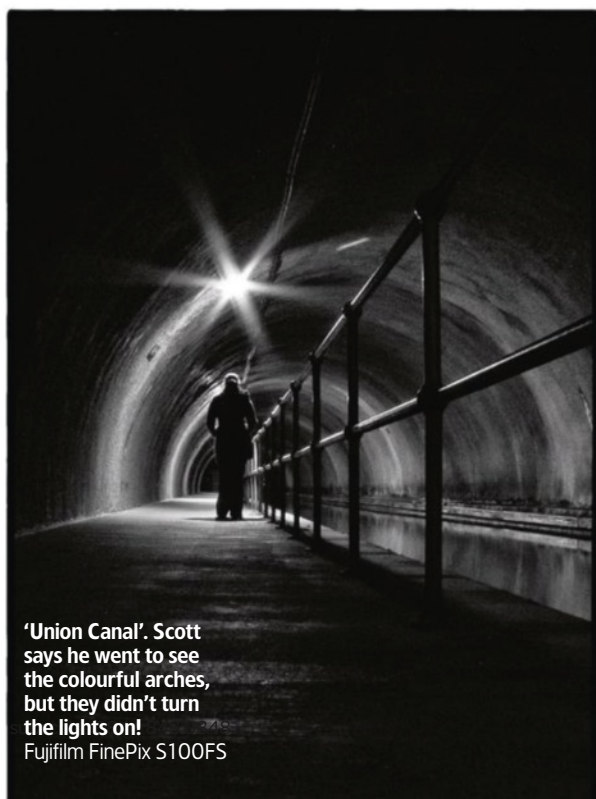
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'Playing with silhouettes'. Scott tried these using the Wi-Fi on the camera to link to his phone, turning it into a remote Sony NEX-5R

# A man of many arts



'Union Canal'. Scott says he went to see the colourful arches, but they didn't turn the lights on! Fujifilm FinePix S100FS



As a firefighter, mixed martial arts enthusiast and lens collector, how does AP reader **Scott Hills** find time to take photos as well? **Debbi Allen** finds out

**IT CAN** be difficult for most of us to find the time to get out and take photographs, but for AP reader Scott Hills this is something of an understatement. Scott's busy schedule is taken up first and foremost by his job as a firefighter. 'I've been doing the job for nearly five years now, and for me it's the best job in the world,' he says. 'I genuinely look forward to going to work every day. Well, apart from bonfire night!' Away from his career, Scott also enjoys mixed martial arts and Thai boxing – sports he'd like to get further involved in through his photography.

When he does have time to spend on his photography, Scott not only switches between genres, but he's also started to dabble in film as well as digital: 'I've collected

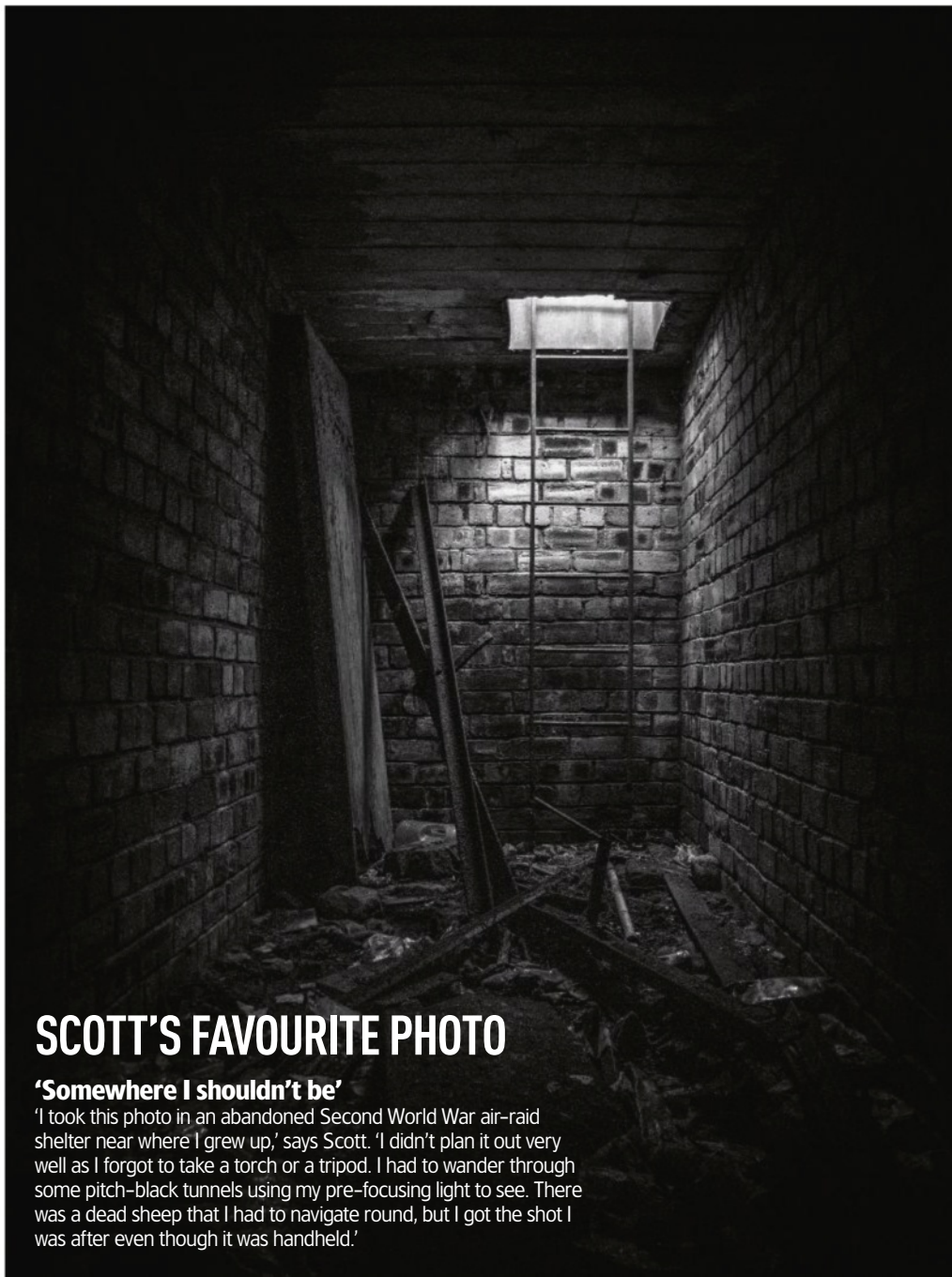
a few film cameras and would maybe one day like to learn how to develop my own photos,' he says.

## FROM THE START

Living in Scotland, Scott believes his passion for photography started when he first learned to drive a car. 'I was able to get up to the Scottish Highlands on my days off,' he explains. 'I couldn't believe the scenery and atmosphere up there and wanted to share what I was experiencing.'

From here, Scott started to teach himself the art. He read books and magazines, joined the AP forum and discovered techniques through 'trial and error'.

Picking up a copy of AP for the first time in 2012, Scott found inspiration



## SCOTT'S FAVOURITE PHOTO

### 'Somewhere I shouldn't be'

'I took this photo in an abandoned Second World War air-raid shelter near where I grew up,' says Scott. 'I didn't plan it out very well as I forgot to take a torch or a tripod. I had to wander through some pitch-black tunnels using my pre-focusing light to see. There was a dead sheep that I had to navigate round, but I got the shot I was after even though it was handheld.'



**Above: Shots like this show how good the Sony is in low-light situations**  
Sony NEX-5R

**Left: Self-portrait**  
Sony NEX-5R



within. 'The software tutorials are a great resource for me, as are the photographic technique ones,' he says. 'I also like the camera reviews and *Photo Insight* is a good source of inspiration.'

Like most amateur photographers, Scott finds that feedback is especially important for improving his photography. 'The appraisal gallery on the forum has been extremely beneficial to me, and I really appreciate the advice and critique I get from the other forum members there,' he says. 'Essentially, it's a free education in photography!'

Taking photos with his phone, Scott soon discovered that he'd need to invest in some new kit if he wanted to progress his hobby, so he bought a Fujifilm FinePix S100FS bridge camera, which was recommended by an AP forum member. From this, Scott has progressed to a Sony NEX-5R compact system camera, as it was able to accept a huge range of old legacy lenses via appropriate adapters. 'I like the fact I can use almost all the old legacy lenses with the NEX system,' he says. 'It helps me get lens quality I wouldn't otherwise be able to afford.'

This is a feature Scott is making full use of, having so far collected 14 lenses, including Yashica, Konica and Mamiya models (see right for the full list). 'My favourite lens has to be an old manual OM Zuiko 50mm f/1.8,' says Scott. 'It is sharp, compact and well built. I find myself using this lens more than any other.'

### ECLECTIC TASTES

Although Scott cites sport and macro as two of his favourite things to shoot, like most amateur photographers he'll basically photograph anything he can. 'I really do enjoy photography and like how I can combine it with lots of other interests,' he says. 'I like taking photos ranging from everyday street scenes to abandoned mental asylums. I also like sports and macro photography but find





these much more challenging. I'm on a limited budget for lenses, which makes macro and sport difficult as I tend to use old fast manual primes to help freeze the action, and clip on macro filters and extension tubes to get in close.'

Scott continues: 'Even though I find it the most challenging, I'd say macro is the most rewarding for me. Some of my favourite photos are close-ups of spiders or other small creatures because I know the effort and patience it took me to get the shot.'

Talking about his landscape shots, Scott admits he's pretty lucky to be living in an exceptionally beautiful part of the world, which makes it a little



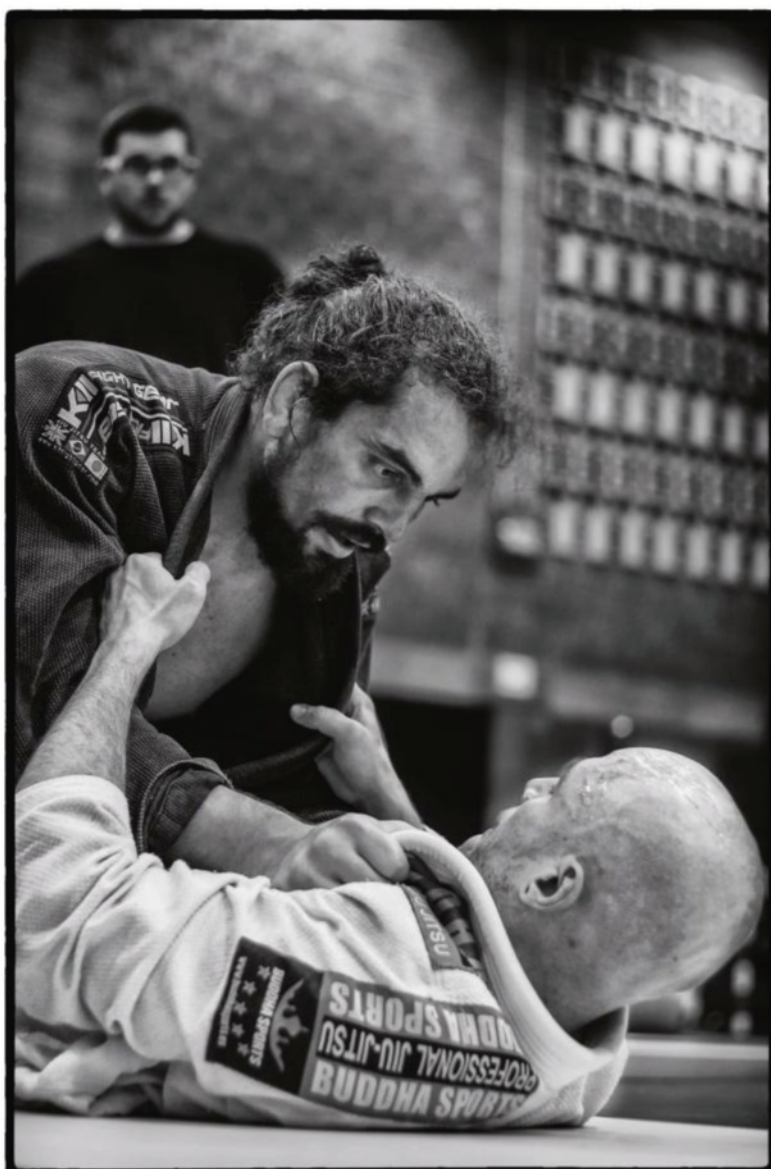
## SCOTT'S LENSES

**SCOTT** uses his Sony NEX-5R with the following new and legacy lenses to achieve his photos.

- Sony 18-55mm f/3.5
- Konica Hexanon 28mm f/3.5
- Konica Hexanon 40mm f/1.8
- Yashica ML 135mm f/2.8
- Yashica ML 50mm f/2
- Yashica DSB 50mm f/1.9
- Helios 44M 58mm f/2
- Mamiya Sekor 55mm f/1.8
- Super Takumar 135mm f/3.5
- Zuiko 50mm f/1.8
- Tamron 28-70mm f/3.5-4
- Hoya HMC 75-150mm f/3.8
- Jupiter 8 50mm f/2
- Raynox DCR-150

**Above left:** 'This is an example of mixing legacy lenses and my Sony NEX-5R,' says Scott

**Above right:** *Opheodrys aestivus*, commonly known as the rough green snake, is a non-venomous North American snake  
Sony NEX-5R



**Right:** Taken at the Edge Martial Arts Edinburgh Open, at Meadowbank Stadium, July 2013  
Sony NEX-5R

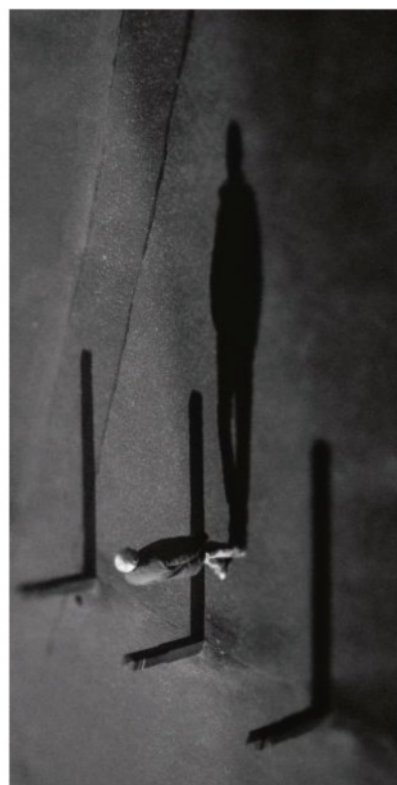




## BEHIND THE SCENES

### 'Glaswegian jumping spider'

'Jumping spiders like the sun, so you're more likely to find them on south-facing walls on bright sunny days,' says Scott. 'I found this one on a canal-bridge wall in Glasgow in late August. She was about eye-level on top of the wall when I saw her, but by the time I got my camera ready she had wandered over to the south face. I pulled myself up and hung over the bridge wall to see a 40ft drop on the other side! The spider was still there so I quickly got it in the frame of my Fujifilm FinePix S100FS (with a Raynox DCR-150 lens attached). Because of the Raynox I lost autofocus, but it kept the auto-exposure settings so I could just concentrate on focusing. As soon as she turned to face me, I took a burst of raw images while moving the focal plane across the spider, hoping for at least one sharp shot of her eyes.'



Scott took this photograph using a Konica Hexanon 28mm lens at f/5.6 with his Sony NEX-5R



easier for him to take landscape photos. 'I feel like I am cheating half the time as some of the places I visit are so scenic that if you get the basics right it's hard to go wrong,' says Scott. 'Good light always helps, and I think the fact that I'm usually out climbing Munros or exploring places off the beaten path makes getting interesting shots easier.'

Although he loves shooting near his home, Scott is also ambitious to jet off and document other lands, and says he'd love to visit Bulgaria. 'I like places with atmosphere: Mount Buzludzha in Bulgaria has an abandoned communist headquarters and monument at the peak, which looks like something from another world,' he adds. 'Chernobyl and Pripjat [in Ukraine] are also places that appeal to me. The thought that thousands of people up and left in a matter of days and allowed nature to reclaim the cities would make for some great photographs.'

Scott has this tip for creating great images within cityscapes and tourist areas: 'If I find something I like the look of, such as an empty lane, a tunnel or stairs, I like to wait for someone to walk into the shot. I'll usually compose the shot so they are on a third and use them as a focal point.'

### FORWARD THINKING

With a job that keeps him busy and many hobbies to vie for his attention, Scott isn't too preoccupied with turning professional.

'I worry that if I had to take photos of something, I might not enjoy it as much,' he says. However, his lack of desire to achieve professional status doesn't mean a lack of ambition, as there's still plenty that Scott would like to achieve with his photography. 'I would like to get into some mixed martial arts events or boxing/Thai boxing shows,' he adds. 'I'm pretty sure I wouldn't be able to get good results with my current set-up, so I think I'd need to invest in some new gear.'

Having already used his photography to gain free entry to the local Brazilian jiu-jitsu competitions in return for some of his shots, Scott has had a taste of the commercial side of photography. 'I've also been asked to do three weddings, which I've had to turn down,' he says. 'I'm under no illusions how much work is involved in a professional wedding shoot, and I know I've got a lot to learn before I tackle something like that!'

With a strong collection of photos taken in limited free time, on both the AP gallery and via his Flickr page, Scott is an inspiration to any amateur photographer who claims not to have the time to take more photos, and he has this advice to fellow amateurs. 'Just enjoy it, and try to combine photography with other interests you have,' he says. 'I always find I take better pictures if the subject is something I'm interested in. Get posting in the appraisal gallery on the AP forums as well. That was and still is a huge benefit to me.' **AP**

**Above: Scott says he has taken lots of photos of this 'little guy' on his Flickr page (see below) Fujifilm FinePix S100FS**

Do you want to see your pictures in print and share your photographic journey and experiences with other readers? Send up to ten low-resolution JPEGs and a short covering letter on an email titled 'Reader Profile' to [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com), or post a CD/DVD to **Reader Profile** at the usual address, and you could see your work published in AP.

**To see more of Scott Hills' images, visit [www.flickr.com/photos/caledonia84](http://www.flickr.com/photos/caledonia84)**



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# ReaderSpotlight



## Gary King Devon

After many years away, Gary moved back to the south-west of England where the extraordinary landscapes of Devon and Cornwall inspired him to take up landscape photography. His favourite subjects are the sweeping vistas of Dartmoor National Park, specifically in the periods just after sunset and the moments leading up to sunrise. Gary describes himself as a photographer who is able to learn as much from his disappointments as he is from his successes. He is currently experimenting with minimalist urban abstract imagery.

### Gul Rock

1 Gary has managed to balanced the left-hand side of the scene by using the leading water run-off on the right

Canon EOS 5D Mark II, 17-40mm, 0.5sec at f/14, ISO 100, tripod, cable release, ND grad, polariser

### Start Point

2 Gary was keen not to let the lighthouse dominate this image and has instead employed it as a subtle point of focus

Canon EOS 5D Mark II, 17-40mm, 0.5sec at f/14, ISO 100, tripod, cable release, ND grad, polariser

### Heybrook Bay

3 Shooting in a portrait format, Gary has retained the beautiful sunset as well as the textural foreground

Canon EOS 5D Mark II, 17-40mm, 0.6sec at f/10, ISO 200, tripod, cable release, ND grad, polariser



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Gary has done a wonderful job of capturing the texture and colours of this sunset. He's also proved that it's always worth exploring scenes in both landscape and portrait orientation –  
*Debbi Allen,  
deputy editor*



## Dave Hudson Liverpool

Dave first picked up a camera when his children were born, some 20 years ago. He says the appeal of photography lies in the ability to lose himself for hours at a time, which helps him de-stress. After having his photographs featured in *Reader Spotlight* in AP 2 March, Dave was spurred him on to create some more work, particularly in the field of macro photography, which is his favourite subject. He is currently working on a project about weeds on the roadside, as he feels these plants are strangely beautiful.

### Sunflower study

1 Dave's aim is to show that flowers are versatile and flexible subjects. Here, the use of black & white, plus the light, have revealed the intricate shapes of the flower  
Canon EOS 7D, 100mm macro, 2secs at f/32, ISO 100, tripod, home-made background, home-made reflectors

### Sunflower close-up

2 Moving in closer to the sunflower also seen in image 1, we can begin to see the fine hairs and textures that make up this intricate subject  
Canon EOS 7D, 100mm macro, 2secs at f/32, ISO 100, tripod, home-made background, home-made reflectors

### Calla Lily

3 Dave has tried to present this lily in a unique way. The real success of this image lies in the method of lighting used to highlight the delicacy of the petals  
Canon EOS 7D, 100mm macro, 1.5secs at f/32, ISO 100, tripod, home-made background, home-made reflectors





## Dandelion

4 Dandelions are a popular subject for photographers. The beautiful head and seeds make for endlessly fascinating subjects, particularly in this image  
Canon EOS 7D, 100mm macro, 2secs at f/32, ISO 100, tripod, home-made background, home-made reflectors



3



4





### Issy bad hair day

**1** This shot came about as a result of a game of peek-a-boo. The diffused light works perfectly for the image

Nikon D90, 50mm, 1/200sec at f/8, ISO 200, studio strobe inside 60cm softbox

### Angel with a dirty face

**2** Aaron converted this image to black & white, using multiple exposures to increase the dynamic range

Nikon D90, 50mm, 1/640sec at f/4, ISO 400

### A light in the darkness

**3** This is a composite of four images. Aaron has created a truly nightmarish image here by exploring the theme of fear

Nikon D90, 28mm, various shutter speeds and apertures, ISO 200, tripod



## Aaron Karnovski Kent

Aaron became hooked on photography in February 2010, when he began taking photographs of his nieces and nephews. He enjoys portrait photography, particularly children's portraits, as they present a challenge – he has to be fast and anticipate how the child will pose. Aaron focuses primarily on flash photography in his home studio and enjoys experimenting with lighting to produce an engaging atmosphere.



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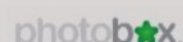
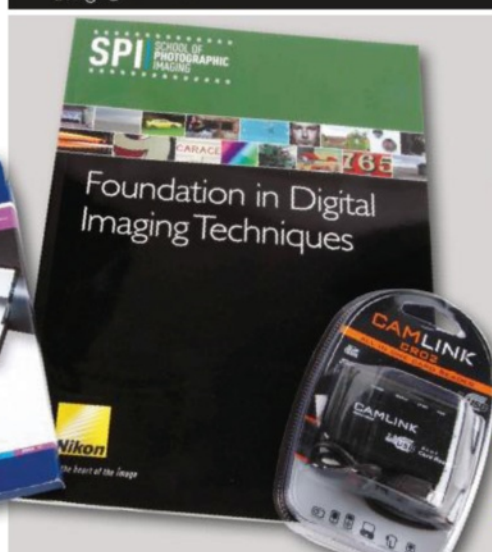


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# Troubled brilliance

In his new book, **Colin Graham** traces 30 years of significant photography from Northern Ireland. He talks to **Jon Stapley** about the images he found



**THE TROUBLES**, the conflict between Unionists and Loyalists in Northern Ireland, began in the 1960s and only really ended in the 1990s after years of negotiation. The Troubles also gave rise to a new wave of photography as people sought to use art to process what was happening to their country.

With his new book, called *Northern Ireland: 30 Years of Photography*, Colin Graham is exploring this work. Taking 1980 as his starting point, Graham traces the developments in photography through turbulent times.

'Collectively, these images show a sceptical interrogation of what the politics of Northern Ireland have done to the place,' says Graham. 'They're not looking at political events or figures, but at the effects that high politics has on local lives and spaces.'

## ART AND DOCUMENTARY

The book progresses from 1980 right up to the late 2000s, and in the earlier images we see the beginnings of a complex blend of art

and documentary photography.

Graham feels that Northern Ireland created the perfect environment for this kind of experimentation. Photojournalists raised on Vietnam and Korea were drawn to the Troubles like moths to a flame.

'There was a lot of focus on the North through photojournalism, and it was a very dramatic story,' he says. 'I think that for art photographers there was partly a reaction against that, they were trying to create a "truer" version of Northern Ireland.'

You may recognise the above image, as it's one of the most famous pieces in the book. Taken by Philip Jones Griffiths for Magnum Photos in 1973, it shows the face of a young Irish soldier through his scratched and beaten riot shield. We asked Graham why he thinks this particular image has endured.

'I think it's partly the directness of it,' he says. 'It focuses on an individual, so it almost humanises the situation. The soldier himself is quite handsome in some ways, and the image is marked by evidence of violence he

suffers. It's dramatic and straightforward.'

Graham also finds the photograph to be influenced by Don McCullin's image of a shell-shocked soldier from Vietnam.

'The shell-shocked soldier is framed in a similar way,' he says. 'It captures the anti-war feeling that was around at the end of the '60s. There was a kind of pity for the young soldier. It was like an essence of the anti-war movement and the way people thought about war and peace at the time.'

PICTURE ABOVE © PHILIP JONES GRIFFITHS/MAGNUM PHOTOS

**Above: A soldier behind a riot shield, by Philip Jones Griffiths for Magnum Photos, is one of the defining images of the Troubles**

## BEYOND THE TROUBLES

While the repercussions of the Troubles won't ever disappear, peace processes have given hope for the future. So, does Graham think art-documentary photography is starting to look beyond the Troubles?

'It's very hard to know the answer,' he says. 'That narrative of the Troubles, the social effects and political divisions; people live with that legacy whether they want to or not.'

Despite this, Graham does believe that the most recent generation of photographers in Northern Ireland are beginning to move apart from the Troubles. Northern Irish photography is becoming more broadly international.

'They are all people living in the modern world,' Graham says. 'There's increasingly more of a focus on social issues, the same issues that anyone in the western world confronts. Photographers were interested in how the Troubles marked ordinary people's lives, but now ordinary people's lives can be seen to be marked in other ways as well.' **AP**

*Northern Ireland: 30 Years of Photography* by Colin Graham, published by Belfast Exposed, £30, hardback, ISBN 978-0-9561766-1-5



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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



**Amateur Photographer**  
Fill this beanbag up and it will be a valuable shooting companion  
★★★★★

## Gura Gear Sabi Sack

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**A BEANBAG** is a great alternative for the mobile photographer who doesn't want to fuss with a tripod, and we were impressed with the Sabi Sack from Gura Gear. It is well constructed from durable fabrics and is designed to stand up to rugged outdoor conditions. The sack is essentially two square parts stitched together, and can be used either horizontally or vertically, with the lens resting in the hollow between the two.

It's a simple product, but it works well, offering quick makeshift stability for long lenses. Placing it down, putting the camera on top and composing is a very streamlined process, which makes it ideal for wildlife and nature photographers. Measuring 21x21x13cm (small version), the Sabi Sack is very portable, fitting comfortably in most DSLR bags.

One important thing to take note is that Sabi Sacks are shipped empty, so you'll need to provide your own fill. The firm recommends birdseed, beans or buckwheat hulls, but really any commercially available fill can be used. A couple of bags of rice from your local supermarket would also work well.

**Jon Stapley**

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## Petrol Dr DSLR camera bag £210

[www.petrolbags.com](http://www.petrolbags.com)

**THIS** camera bag from Petrol was inspired by the bags used by medical professionals, hence the name 'Dr DSLR'. At 53x34x32cm, it is something of a whopper, and has enough internal space to comfortably fit a pro DSLR with mounted lens and many other accessories. The huge range of internal dividers offers numerous customisation options, so whatever your set-up, there's a good chance this bag will be able to accommodate it. The sturdy construction and thick nylon fabric also provide peace of mind when travelling.

However, all this space and sturdiness come at a price – in this case, the weight. Before you've even packed your DSLR, you're already toting around 3.6kg from the bag alone, and the plastic handle is not pleasant to carry for too long. A clip-on shoulder strap is included, although the bag's sheer bulk makes carrying it in that fashion a little awkward. If you can handle the heft and weight, this is a good choice for transporting large amounts of heavy kit. Light or dainty travellers may want to think smaller. **Jon Stapley**

**Amateur Photographer**  
A hefty DSLR bag with ample space but lots of weight  
★★★★☆



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Fujifilm X-M1

Fujifilm's X-M1 is the cheapest and smallest Fujifilm X-series camera yet. We test the retro-styled 16.3-million-pixel compact system camera

AP 24 August

#### Pentax K-50

With its 16.28-million-pixel CMOS sensor, weather-resistant and dust-proof body, plus ISO 100-51,200, we find out how the latest Pentax DSLR fares.

AP 24 August

#### Six of the best

In our two-page test, we look at six of the best carbon-fibre monopods on the market today.

AP 31 August

#### Dxo FilmPack 4

Find out what new effects are included in the latest film simulation and creative effects software package.

AP 31 August

#### Samsung Galaxy NX

We test the world's first compact system camera with an Android operating system, Wi-Fi and 3G connectivity.

AP 7 September





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# Olympus Pen E-P5

The **Olympus Pen E-P5** is a stylish modern-day take on an Olympus film camera from the 1960s, packed with new and improved features as well as a clever body design that enhances its handling, writes **Tim Coleman**

**GIVEN** the success of the hugely popular Olympus OM-D E-M5 of last year, it comes as no surprise that Olympus has again taken inspiration from one of its own film cameras for its latest flagship Pen camera, the Pen E-P5. While the OM-D pays homage to the Olympus OM series of film cameras, the E-P5 is similar in appearance to the Pen F, a camera first announced 50 years ago in 1963. On the surface, the E-P5 is a success – it's a lovely looking camera and the most attractive modern Pen to date. However, beauty is only skin deep, and the E-P5's success will hinge on the improvements inside. Thankfully, compared to its predecessor, the Pen E-P3, the E-P5 shows numerous and noteworthy changes.

This latest model is the fourth in the line of Olympus's flagship digital Pen cameras, beginning with the original Olympus Pen E-P1. Clear progress has been made in the E-P5, even when compared to its direct predecessor, the E-P3, not least of which is

the inclusion of Olympus's 16.1-million-pixel four thirds sensor. For those who like to take hold of the camera's controls, the E-P5 shows some encouraging signs – it offers twin dials for exposure adjustments, a switch to double these dials up for changes to key controls like ISO, and a function button.

Throughout this test I refer not only to the E-P3 to highlight the improvements made to the E-P5, but also to the Olympus OM-D E-M5, which was released between the two cameras. The E-P5 is, in fact, remarkably similar to the OM-D in many areas, which is encouraging as the camera reviewed so very well in AP 7 April 2012, scoring 85%. In the E-P5 we appear to have a compact, stylish camera that is packed with features.

## FEATURES

Of all Olympus's compact system cameras, the flagship E-P series is the last from the company to be fitted with its new imaging sensor. So, whereas the E-P3 uses a

## AT A GLANCE

- 16.1-million-pixel, four thirds Live MOS sensor
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12-million-pixel sensor, the E-P5 features a 16.1-million-pixel sensor. The new sensor is also used in the Pen E-PL5, Pen E-PM2 and OM-D E-M5. The E-P5 also uses the same TruePic VI processing engine as the OM-D, so we can expect equally good images.

Along with this new sensor comes Wi-Fi. In 2012, Wi-Fi was the most popular new feature in CSCs and was even included in the Canon EOS 6D DSLR, although it remained absent from any Olympus CSCs. The E-P5 is the first Olympus CSC to offer Wi-Fi functionality, although the Olympus Image Share app (available free on both Android and iOS platforms) is required for its use. The main menu in the app shows four areas of wireless control from a smart device: remote control, import photos, edit photo and add geotag.

Using a Motorola Razr smartphone, I experienced no issues remotely controlling the camera (available in i-Auto exposure mode only for shutter and AF control). Likewise, logging the geotag points onto the camera – recorded by the smart device during a day out and about – happened without a hitch. A direct upload of images stored in-camera to the smart device is an excellent way to quickly share images. I am impressed with how smoothly the wireless operates, given this is Olympus's first attempt. I anticipate that the functionality will be developed for future models, especially the level of remote control.

Like other current Pen cameras, the E-P5 has a five-axis image-stabilisation system, which is claimed to provide up to a 5EV stabilisation



range. Good stabilisation like this increases the number of situations in which one can happily use the camera handheld.

The improved shutter-speed range is class-leading for a CSC with mechanical shutter, at 60–1/8000sec, and there is also a bulb mode. Given there are several f/1.8 lenses in the Olympus range now, such as the 17mm, 45mm and 75mm optics, this new fast shutter speed gives greater scope to make the most of these wide apertures in bright light. The live bulb mode is a genuine

innovation – it displays the progress of the exposure in bulb mode via live view (which now includes a histogram), so the exposure can be stopped at the right time rather than reviewing the image at the end of the exposure and having to shoot again if it turns out to be incorrect.

Drive modes include a continuous high speed of 9fps with the focus locked on the first frame, or 5fps with continuous AF during the sequence. The continuous high-speed burst lasts 2secs in raw or JPEG (18 frames), while the continuous

**Far right: For this subject, I could benefit from the full 9fps high-speed burst because continuous AF was not needed**

low appears to capture an unlimited burst.

The E-P5 also offers multiple exposure and time lapse, which are certainly not a given on other similar cameras. Multiple exposure is limited to just two frames, while up to 99 frames are in time lapse, with manual control over the start time and with frame intervals between 1sec and 24hrs.

A new multi-frame mode has generously been given a place on the shooting mode dial. In this mode, up to three images are placed within custom frames, with the option to apply various picture effects to the images. The full-resolution version of each image taken for a multi-frame guide is stored separately. I suspect this mode will be more popular with the consumer than enthusiast photographer. I would like to see these kinds of edits possible in-camera, post-capture, and a space on the dial given to a more useful mode such as bracketing.

Again, there are several art and scene modes, but the camera lacks true panorama and HDR modes. Instead, frames are recorded separately and require the user to stitch them together manually post-capture. I would like to see this achieved in-camera, as is possible with many other camera systems. However, the array of bracketing modes is useful – one can bracket for every art effect with one press of the shutter button. All in all, the E-P5 is packed with features.

**9/10**

## BUILD AND HANDLING

The Pen E-P5's key selling point is its looks. For those who want a stylish camera, the E-P5 certainly delivers. It's a beautiful

**Below: The red b&w filter effect is used with the monotone picture mode to add drama to the tones in the sky. Given that the subject was still, I had time to take a spot-meter reading from the white horse to ensure highlight detail wasn't lost**



# FEATURES IN USE

## VF-4 EVF

**A KEY** difference between the OM-D E-M5 and the Pen E-P5 is that the former has a built-in viewfinder, yet while the new camera does not, it does feature a hotshoe port via which an optional unit – the new VF-4 (around £250) – can be attached. It is interesting to see just what difference using this viewfinder makes when compared to the E-P5's rear LCD screen, and also how the VF-4 fares against the OM-D's built-in unit.

The optional VF-4 unit compatible with the E-P5 offers a resolution of 2.36 million dots and can be angled up to 90°, while the built-in unit in the OM-D is fixed and has a lower resolution of 1.44 million dots. The lack

of a built-in viewfinder means the E-P5 is a more compact model, although the viewfinder of the OM-D gives the camera a distinct style. One gripe with the optional VF-4 EVF is that although it can angle up to 90°, the hinge is so loose that pressing the eye against it usually causes it to shift downwards, which can be frustrating.

Having compared the two displays, I am hard-pressed to identify any real differences in clarity and contrast. In bright light, both are preferable to using the rear screen, as the finder display can be seen more clearly. Having used the E-P5 with and without the VF-4 unit, I would recommend adding the EVF to the shopping list.

## Monotone picture mode



compact system camera, matched only by another Olympus model, the OM-D, although each camera has a different appeal. The E-P5 is available in three colours and the version on test – black with a silver top-plate – is my favourite, as it is most true to the original Pen F that inspired its design. The body is made from a durable metal, but this does come at a premium because the E-P5 is more expensive than its competitors.

During the test of the E-P5, I also had the E-P3 and the OM-D in hand to weigh up the differences. The E-P5 has very similar dimensions to its predecessor, so it's not the smallest CSC around but sits very nicely in the hand. The camera is actually a fraction deeper than the E-P3 on account of its tilting rear LCD screen, compared to the former's fixed unit. The OM-D, on the other hand, is taller because of its built-in viewfinder, but once an optional viewfinder is attached to the hotshoe port of the E-P5, the camera becomes taller than the OM-D.

The camera starts up quickly. It is ready in roughly 0.5secs and able to capture an image in less than 2secs after turning it on. When tested against the E-P3 and OM-D, the E-P5 is quicker, which should be of interest to street photographers and those wanting to capture decisive moments. The shutter-release action is pleasant and the touchscreen is near instant to focus and shoot when in good light. For more on the touchscreen operation, see *LCD, viewfinder and video* (page 50).

An aspect of the E-P5 that really impressed me was its manual handling, with some key improvements made since the E-P3. Photographers will find that taking

manual control over the camera is speedy and intuitive. Gone is the vertical rear dial and rear control wheel combination used in the E-P3. Instead, there are two dials on the top-plate within easy and comfortable reach of thumb and forefinger. The rotation of each dial has a nice click like in the OM-D, which cannot be said of the rear control wheel of the E-P3. The top dials work with a new rear switch (see *Focal points* on page 49 for more details). In short, whether it is manually changing aperture, shutter speed, ISO, white balance or other customisable controls, the E-P5 is clear and quick to operate.

Like the OM-D, the E-P5 uses the BLN-1 battery, which has a slightly higher 1,220mAh capacity than the 1,150mAh of the E-P3's BLS-5. According to Olympus, approximately 400 shots can be expected from a full charge, although this will of course be affected by the use of Wi-Fi and other battery-draining functions, such as continuous AF.

All in all, the E-P5 is very satisfying to use. It sits in the hand well, is customisable and speedy to navigate.

9/10

#### METERING

The E-P5 uses exactly the same 324-zone multi-pattern metering system as the OM-D and other current Pen cameras. With such quick access to exposure compensation for tweaks to exposure, one can largely leave the camera in its (handily) predictable multi-pattern metering mode, which, on the whole, provides accurate exposure settings.

There are, of course, the usual centreweighted and spot-metering options available, as well as spot-highlight and spot-shadow modes. The spot modes are locked to the central point only, working independently from the focus point (unless the focus point is the central point itself). While it can be an advantage for the focus point and metering point to be separate, more often than not one wants the point of focus to be metered for correctly. By manually setting the camera to lock exposure (AEL) when the shutter is half depressed, one can then recompose the shot once the spot reading from the central point has been taken.

8/10

#### AUTOFOCUS

All Olympus CSCs use a contrast-detection AF system, which in the E-P5 consists of 35 points that cover most of the frame. Each point can be selected individually via the rear four-way pad or more quickly using the touchscreen. A more precise spot can be selected by touching the desired area of the screen and then using the live view manual-focus assist (up to 14x). This new function, which Olympus calls 'super-spot AF', provides extremely precise spot selection. Touch focus can work independently from the shutter or in tandem with it.

A comprehensive range of AF modes covers most situations. In

**'The Pen E-P5 has very similar dimensions to its predecessor, so it's not the smallest CSC around but sits very nicely in the hand'**

#### Continuous high-speed shooting





good light and with continuous AF activated, autofocus is near instant. Selecting continuous AF does drain the battery a little, but it is worthwhile for keeping subjects close to focus. There is also continuous tracking AF, which can keep up with a moving subject of moderate pace and has a 5fps high-speed burst. Being a highly customisable camera, the E-P5 allows the rotation for manually focusing the lens to be switched between clockwise and anti-clockwise.

In low-contrast light the speed of focusing is compromised a little, but I was still impressed by how well the camera performs. There is an AF assist lamp for such conditions, but generally I found the AF just as quick without employing the lamp, and when being discreet one does not want a bright light emitting from the camera.

Face-detection focusing has its own menu, with options that include face priority, face and eye priority, face and right eye priority, and finally face and left eye priority. These latter modes are very useful when taking portraits: usually one wants the person's eye closest to the camera to be the one in focus, and this can be ensured by selecting the appropriate eye priority mode.

8/10

## DYNAMIC RANGE

Olympus really upped its game when it introduced its new 16.1-million-pixel sensor in the OM-D – a sensor that is now present in all its current CSCs, including the Pen E-P5. Not only does the higher resolution result in greater detail than in the last generation of models, but the sensor's performance has also been improved to offer a greater dynamic range (DR). The Olympus CSCs using the older 12-million-pixel sensor have a DR in the region of 10EV, while those using the 16.1-million-pixel sensor enjoy a DR in the region of 12EV – a 2-stop improvement.

Our lab tests indicate that the E-P5 performs best at ISO 200, with a DR of almost exactly 12EV, and it stays above 11EV up to ISO 800. At the low ISO 100 setting, the DR is 11.5EV. The loss of half a stop from ISO 200 is seen in images in the slightly clipped highlights. I'd stick to ISO 200, and thankfully there is a 1/8000sec maximum shutter speed so this ISO setting is usable in bright light even with wide aperture lenses. At ISO 25,600 the DR has dropped to approximately 6.5EV, which is to be expected. All in all, this performance matches or comes close to other CSCs.

Other than a shading compensation option in the Colour/WB menu (which reduces the effect of vignetting), there are no real options to boost the dynamic range in a single frame. Unfortunately, the HDR mode simply records consecutive images with different exposure values, which the user then manually combines post-capture using software. It would be nice to see a true HDR mode included next time.

8/10

# Facts & figures

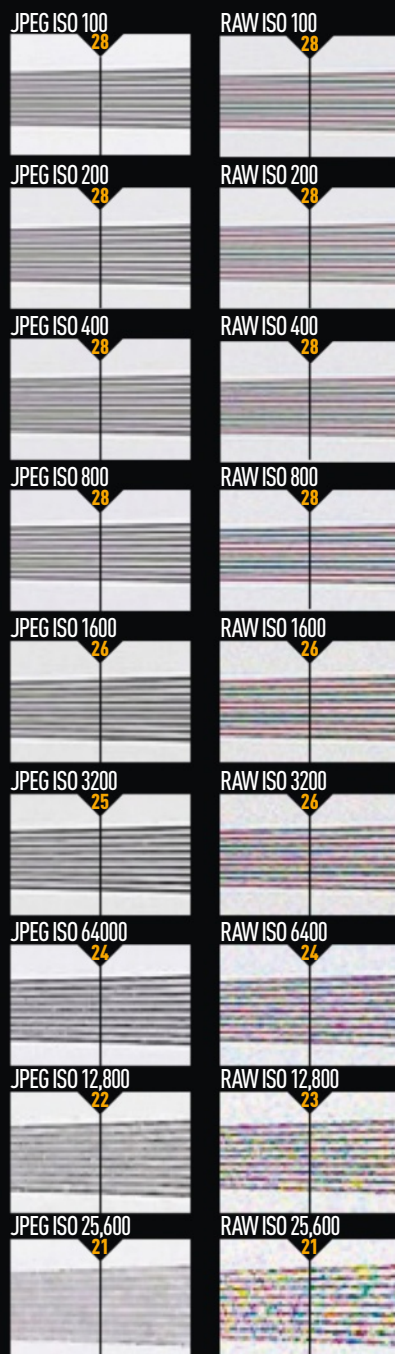


RRP	£899.99 (body only)
Sensor	16.1-million-effective-pixel Live MOS (17.3x13mm)
Output size	4608 x 3456 pixels
Lens mount	Micro four thirds
File format	JPEG, raw (ORF), JPEG + raw, AVI (motion JPEG)
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/8000sec + bulb up to 30mins
Max flash sync	External flash X-sync 1/250sec and 1/4000sec (Super FP mode)
ISO	200-25,600
Exposure modes	PASM, bulb, iAuto, 24 scene modes, 11 art filters
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
Exposure comp	±3EV
White balance	Auto, 7 presets, manual, 2 custom modes
White balance bracket	Yes
Drive mode	Up to 9fps or 4.2fps with continuous AF
LCD	3in, 1,037,000-dot, tiltable touchscreen OLED
Viewfinder type	Optional EVF
Field of view	N/A
Dioptr adjustment	N/A
Focusing modes	Single, continuous, manual, tracking
AF points	800 points in manual mode, 35-point auto system, touch focus, face and eye detection
DoF preview	No (via test picture)
Built-in flash	Yes – GN 10m @ ISO 100 output
Flash control	Auto, manual, redeye reduction, slow sync, second curtain, fill in
Video	1080 HD at 30p, 720P at 30p, AVCHD, AVI Motion JPEG
External mic	Yes (accessory port 2 only)
Memory card	SD, SDHC, SDXC, UHS-I
Power	BLN-1 rechargeable Li-Ion (330 shots)
Connectivity	USB, HDMI
Weight	420g (including battery and card)
Dimensions	122.3 x 68.9 x 37.2mm

Olympus, KeyMed House, Stock Road,  
Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 4888.  
Website: [www.olympus.co.uk](http://www.olympus.co.uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Olympus 75mm f/1.8 lens set to f/4. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



## FOCAL POINTS

### Flash

The built-in pop-up flash is released manually using this catch. It has a class-leading flash sync speed of 1/320sec, while external flash units attached via the hotshoe enjoy a flash sync speed up to 1/250sec, which is again very impressive. The built-in flash has a guide number of 10m @ ISO 200 (GN 7m @ ISO 100)

### Switch

As mentioned in the *Build and handling* section, this lever can change the function of the dials. As a default, the '1' position is set for aperture/shutter speed, while the '2' position changes the white balance/ISO

### Dials

The rear dial is placed close to the front dial, which makes the pair quick to operate together for changes to exposure, among other things



Camera shown actual size

### Magnification

Live-view magnification from 5x and up to 14x is possible using this button, which improves accuracy when using manual focus

### Battery/memory-card compartment

Located on the right of the underside of the camera, it is possible to open the battery/memory-card compartment without needing to remove the camera from most tripods

### AF mode selection



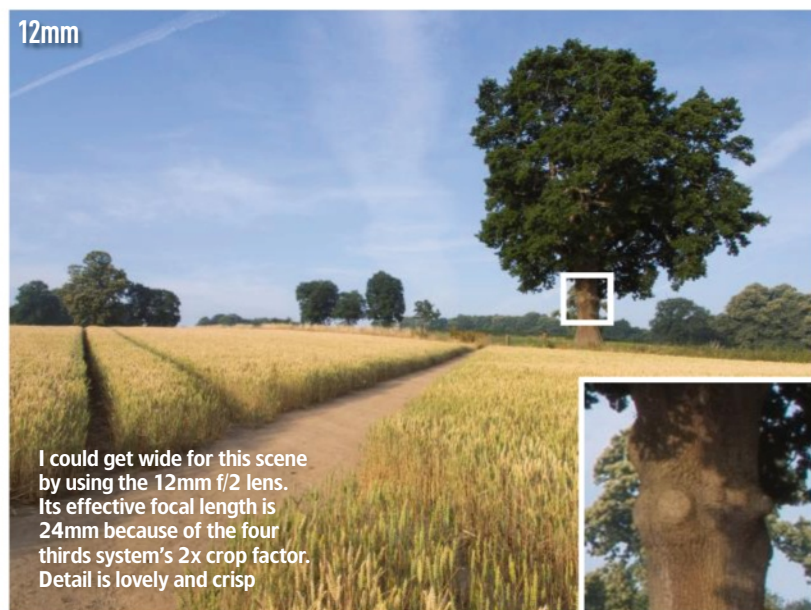
### Shooting menu



### Live view with histogram







I could get wide for this scene by using the 12mm f/2 lens. Its effective focal length is 24mm because of the four thirds system's 2x crop factor. Detail is lovely and crisp

## WHITE BALANCE AND COLOUR

When used in its natural picture mode, the colour rendition of JPEGs from the E-P5 is pleasing and even punchy in bright conditions. As such, I only used the vivid and i-Enhance picture modes on the odd occasion in flat lighting. Raw files are a little less saturated. I did, however, find great pleasure using the monotone picture mode, to which b&w filters can be added. The green filter makes midtone detail more obvious, which is great for bringing out the detail in a person's skin, while the red filter enhances sky and is perfect for landscapes.

By default, flicking the rear switch to '2' enables the rear dial to directly control white balance. The auto white balance (AWB) is perfectly fine for most situations. Furthermore, it has a 'keep warm colours' option, which operates exactly as it claims. At times AWB can be a little cool, so activating this option is worthwhile. A custom white balance reading is easy to record – all one needs is a sheet of white card with which to fill the frame under the prevailing lighting, and follow the simple on-screen instructions.

9/10

## NOISE, RESOLUTION AND SENSITIVITY

The E-P5 uses the same 16.1-million-pixel sensor and TruePic VI processor as the OM-D E-M5. It is a multi-aspect sensor with 17.2-million-pixels in total, offering views of 4:3, 3:2, 1:1 and 16:9. The full 4608x3456 resolution is available in 4:3 format, with 12-bit raw files approximately 17MB in size. This enables 100% prints sized to 15.4x11.5in and with a print resolution of 300ppi.

We used the 75mm f/1.8 (150mm effective) lens set to f/4 to record our resolution charts with the E-P5. Under these conditions, the camera can resolve up to the 28 marker at ISO 200 (and the extended low ISO 100 setting), which is a solid performance. There is, however, an impression of detail even at the very end

of the resolution charts, which is impressive.

I would be happy to use the E-P5 all the way up to ISO 800. At ISO 1600, luminance noise starts to become evident and from then on through to ISO 25,600 there is a gradual decline in the dynamism and crispness of detail as luminance noise increases. The highest ISO setting also shows significant chroma noise in raw files without noise reduction applied.

27/30

## LCD, VIEWFINDER AND VIDEO

As mentioned in *Features in use*, the E-P5 does not have a viewfinder, although it is compatible with the VF-4 EVF. As such, the E-P5 body comes in at a more affordable price than the viewfinder-equipped OM-D did when it was released. Include the VF-4 with the E-P5, however, and the prices are similar.

Like the OM-D, the E-P5 has a 3in rear tilting touchscreen, although on this new camera it is a 1.037-million-dot-resolution LCD type, rather than the OM-D's 610,000-dot OLED display. OLED screens are supposed to have greater contrast than LCDs, but when viewing the displays together I found it difficult to see any real differences in their clarity and boldness. The E-P5 has a lovely, punchy LCD screen. However, during the test I was often in bright sunshine, under which the rear screen is not completely clear, especially with finger marks on it. I found the EVF to be the better option for clear viewing in bright conditions.

The capacitive touchscreen works really well. Its response is instant, with touch options for shutter, AF and metering. Compared to Panasonic's Lumix G models, which carry some of the best touchscreens on the market, the E-P5 holds its own. What would be handy is if the E-P5's touchscreen worked while the viewfinder is in use.

Video recording is on the modest side, although the E-P5 does still offer full HD 1080p recording at 30fps.

8/10

# Competition



Olympus OM-D E-M5

TESTED AP 7 APRIL 2012



Fujifilm X-E1

TESTED AP 8 DECEMBER 2012

**A PANASONIC** model will always be an Olympus camera's closest competitor, given that both camera ranges use the four thirds system. However, looking over the specifications of the Panasonic Lumix cameras, the budget-level GF6 is quite similar to the E-P5 in many areas, with same resolution sensor, a rear tilting LCD touchscreen and built-in Wi-Fi. On the style and price front, however, the Fujifilm X-E1 is closest. It has a larger APS-C sensor and built-in EVF, but its handling and lens choice is currently more limiting.

Another competing model is Olympus's own OM-D E-M5, because it is similar to the E-P5 in so many ways and is, at the time of writing, a close match in price. Both are among the most stylish CSCs on the market. The key difference, as outlined in *Feature in use*, is the OM-D's built-in viewfinder and therefore different shape, while the E-P5 uses the optional VF-4 EVF unit.

# Verdict

**COMPARED** to its competition, the Olympus Pen E-P5 is certainly stylish, if on the expensive side, being one of the best-looking CSCs available. Thankfully, though, it handles just as well. Those who like to take manual control of their camera are spoilt for choice, with twin dials and a touchscreen providing a comprehensive level of user control. The camera is speedy, too, with quick start-up, fast AF and shutter speeds, and excellent flash support. As for the images, I experienced few surprises having already reviewed the Olympus OM-D E-M5.

Panasonic and Olympus now use a 16-million-pixel, four thirds sensor as standard. The four thirds system also has some fine glass now, and I am pleased with the images taken using the 45mm f/1.8 and 12mm f/2 lenses. Certainly in good light, detail is crisp, and even up to ISO 800 I am really pleased with my images. Like the OM-D, the E-P5 is one of the best CSC options available.



	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									





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The Ilford Obscura 5x4in pinhole is made mainly from expanded PVC

# Ilford Obscura 5x4in pinhole

While testing the Ilford Obscura 5x4in pinhole camera, **Andrew Sanderson** reacquaints himself with a genre he first worked with when he was a photography student

**I DISCOVERED** the Ilford Obscura 5x4in pinhole camera by accident a few months ago. I was looking at articles on the web about Focus on Imaging and found a short video about it. I was immediately struck by the simplicity of the design, and had one of those head-slapping moments when, every once in a while, somebody designs something that makes you say, 'Why didn't I think of that?'

I contacted Ilford and was sent an Obscura for review. As soon as it arrived I started to use it. The Obscura takes just one piece of film at a time and you need a changing bag if you wish to shoot any other images while you are out in the

field. However, this is not too much of a problem, as the camera is simplicity itself to load and unload. The first shot turned out really well and over the next few days I shot many more.

My first encounter with pinhole cameras came while I was studying photography in the late 1970s. We made a simple panoramic camera from a short length of cardboard tube, cut from the centre of a roll of background paper. Since then, I have made pinhole cameras out of cardboard boxes, biscuit tins, coffee tins, shoeboxes, iPhone boxes, MDF and film canisters. The trouble with home-made cameras is the problem of sealing them so they are

light-tight and yet still able to open for the next shot. This means using lots of tape, although the tape often damages the box as it is removed and the cameras can be short-lived. This new construction does away with that problem, and it means that the camera can be reloaded out in the field if you have a changing bag.

## CONSTRUCTION.

The Ilford Obscura 5x4in pinhole is precision cut and formed from expanded PVC. The construction is sturdy, and is made out of what looks like rather light, though dense, black foamboard. The chemically etched hole is approximately f/250 (actually f/248), and the focal length is 87mm, which gives a wideangle view on 5x4. The angle of view is roughly that of a 24mm lens on a full-frame 35mm or DSLR camera, and the exposures are controlled by a magnetic locking cover over the pinhole, which is left in the open or closed position by use of small embedded magnets.

There is a tripod thread in the base for horizontal orientation, but there isn't one on the side for vertical orientation. However, the camera is so light that to place it on its side on a tripod would not cause a problem. Ilford supplies some nicely designed stickers for the camera and one of these has sight lines that help when composing pictures and give a guide to what is within, and outside of, the image area.

Ilford has given a lot of thought to how these cameras are going to be used. A simple exposure calculator for use when you don't have a light meter is included, as is a user instruction booklet and a three-tray light-tight sheet film box for storing exposed materials. All the user needs to load and unload the camera while on location is a changing bag. The new Obscura also comes supplied with ten sheets each of 4x5in Ilford Delta 100 Professional film, Ilford Multigrade IV RC paper and Harman Direct Positive paper.





### LOADING

The film is held in place between two boxes, with one box fitting snugly inside another. The sheet film is trapped at the back and this creates a 5mm clear border around the negative. The clever design is in the use of small magnets set into the box sides, which hold the two boxes together and keep it light-tight. To load the camera, the boxes are pulled apart, a sheet of film or paper is dropped in and the inner box is pushed back into place.

### USING

As already stated, the Ilford Obscura 5x4in pinhole comes with a set of stickers. One of these has sight lines on it to aid

composition, while the others can be used to customise your camera. To keep costs down, the camera does not come supplied with a spirit level. As there are large flat areas on all sides, the camera can easily accommodate a portable spirit level or be lined up by eye.

Exposure can be determined by referring to the circular exposure calculator, which has cloudy, bright and sunny indicators for those without any form of meter. An extensive scale of shutter speeds and apertures is marked on for those who wish to meter with a digital camera, hand meter or phone app and then work out the exposure for the very small aperture of f/248. The chart does not give an extra calculation or allowance for reciprocity failure, so these times will be

**Above left: The wideangle view of the 24mm (equivalent) focal length creates a lot of distortion**

**Above right: With an f/248 aperture, there is extensive depth of field**

**Below: The camera produces a white border around the negatives, which turns to black on contact printing**

inaccurate until that is taken into account. I spoke to Steven Brierley, director of sales and marketing at Harman, about this and gave him my reciprocity chart from my night photography book. Steven will include this with later models of the camera, but it can also be downloaded at [www.thewebdarkroom.com/?p=711](http://www.thewebdarkroom.com/?p=711).

As already stated, the camera needs to be loaded and unloaded in complete darkness (or safelight conditions if loaded with paper), so a changing bag is needed if you intend to take more than one shot out in the field. This is less convenient than the film-holder arrangement of the Ilford/Walker Titan 5x4 pinhole camera, but not a huge problem.

The Ilford Obscura Pinhole camera costs £69.99. For more details visit [www.harmanexpress.com](http://www.harmanexpress.com). **AP**



ALL PICTURES © ANDREW SANDERSON

Ilford has asked Andrew to run a number of workshops to demonstrate the camera and each attendee will receive a free Obscura 5x4in pinhole camera kit included in the price of £100. This offer only applies to the promotional workshops that run with groups of six at a time. For details visit [www.thewebdarkroom.com/?page\\_id=284](http://www.thewebdarkroom.com/?page_id=284)



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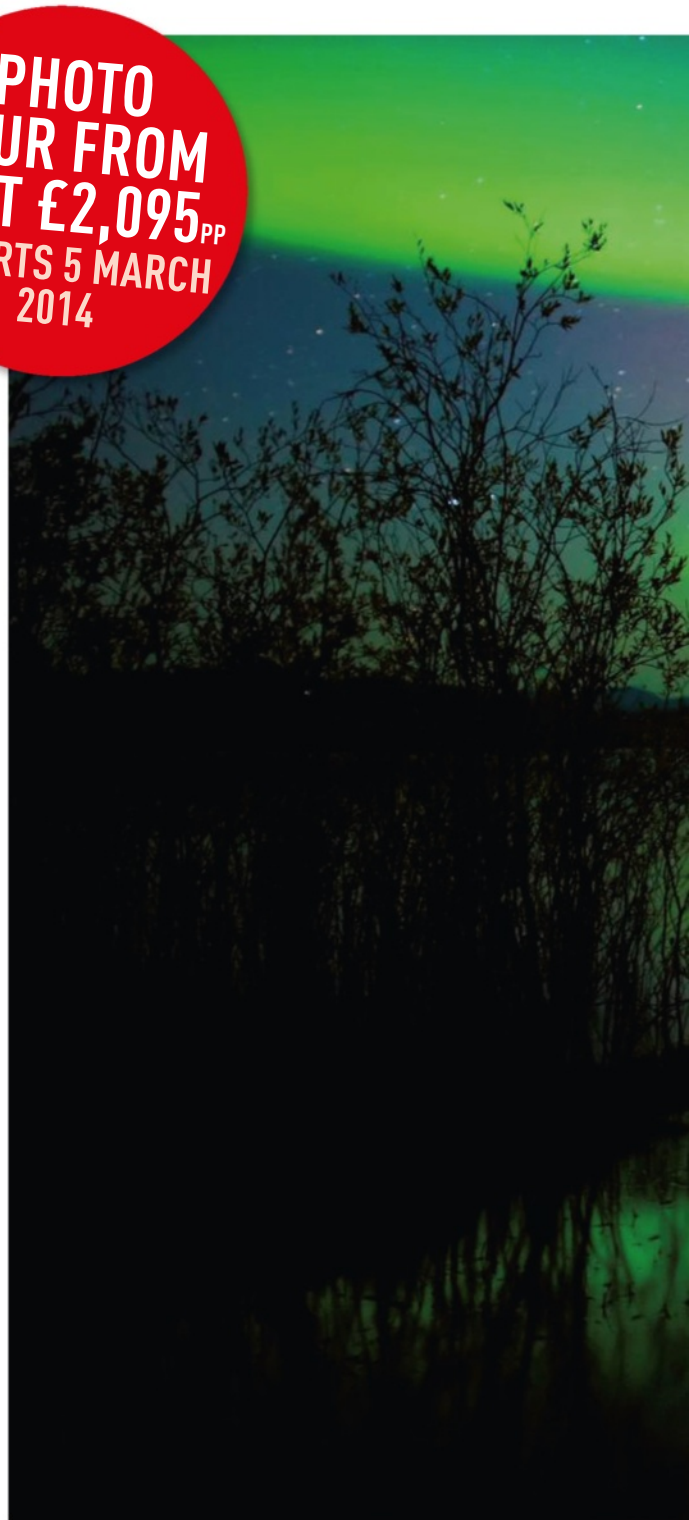


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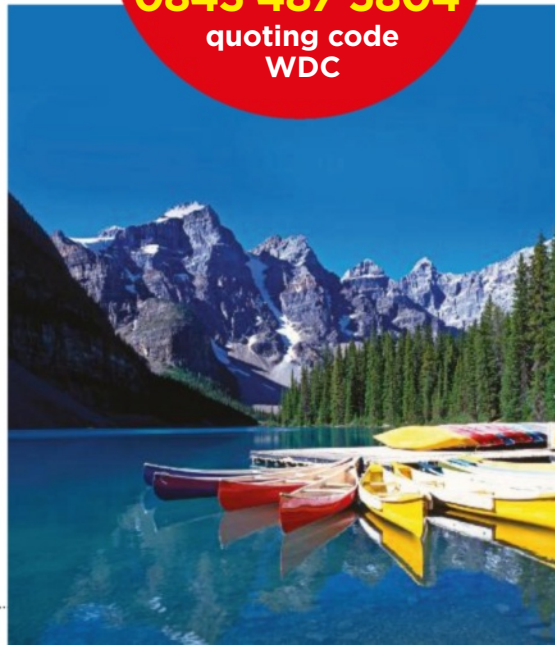
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# HTC One UltraPixel smartphone camera

Bucking the trend for increased pixels on smartphone camera sensors, HTC has used just 4 million in its new release and focused on image quality. **Callum McInerney-Riley** tests the HTC One UltraPixel



A fantastic depth of field can be achieved with the HTC One's f/2 lens

**WHILE** many of today's smartphone manufacturers seem to be having a never-ending megapixel race among themselves, HTC has opted not to compete with others in a bid to achieve the highest number of megapixels inside a smartphone. Instead, the company has evaluated what the consumer needs from a camera and built something that fits those needs.

## FEATURES

Inside the HTC One UltraPixel smartphone camera is a sensor with a resolution of just 4 million pixels. A brief glance at this figure may deter the pixel-counting consumer, although it should be pointed out that putting 13 million pixels onto a small sensor can have an adverse effect on image quality. However, the camera's other specifications show that HTC has focused on maximising this model's performance and overall image quality.

A 1/3in (4.8x3.6mm) back-illuminated CMOS UltraPixel sensor has been fitted in the HTC One. The company has reduced the pixel count to 4 million pixels to accommodate 'UltraPixels', which are much larger than the standard pixels found in a smartphone. Using UltraPixels allows around 200% more light to hit the photosites than most top-end smartphones, which leads to improved dynamic range, colour rendition and, of course, low-light performance.

Currently, just the Nokia Lumia 920 and

HTC One have f/2 aperture lenses, making these the largest-aperture smartphones on the market. In comparison, an f/2 lens allows 44% more light than the f/2.4 lens of the iPhone 5.

HTC's very own Zoe shooting mode captures a 3sec video clip and allows you to go back through the clip frame by frame and save the frame you like as a full-resolution still image. Using a high-grade Qualcomm Snapdragon 600, quad-core, 1.7GHz processor makes this all possible and also unlocks some very advanced creative options. For example, objects can be removed in seconds or a sequence of shots stitched together effortlessly using Zoe.

## BUILD AND HANDING

For maximum strength, a single piece of aluminium is used to construct the HTC One. A 4.7in, full HD, 1080p, 468ppi screen makes viewing images and videos brilliant, and it is of a far higher resolution than the LCD display on a standard digital camera. Currently, the stock camera on the HTC One is very good, but as Android 4.3 has just been announced by Google, we could see it updated very soon to make it better still.

## PERFORMANCE

In low-light the HTC One performs well and I found that the flash wasn't often needed. I used the camera to shoot at a music event that had very little available light. I was impressed that the HTC One was able to capture a great exposure without a flash in such a challenging environment.

When subjects are close to the camera, shooting at f/2 gives a pleasing shallow depth of field. The portraits and macro shots I took with the HTC One are among the best I've taken with a smartphone.

The 28mm (35mm equivalent) lens on the camera is a very nice focal length to have. However, with a resolution of just 4 million-pixels the digital zoom and cropping have a huge impact on image quality.



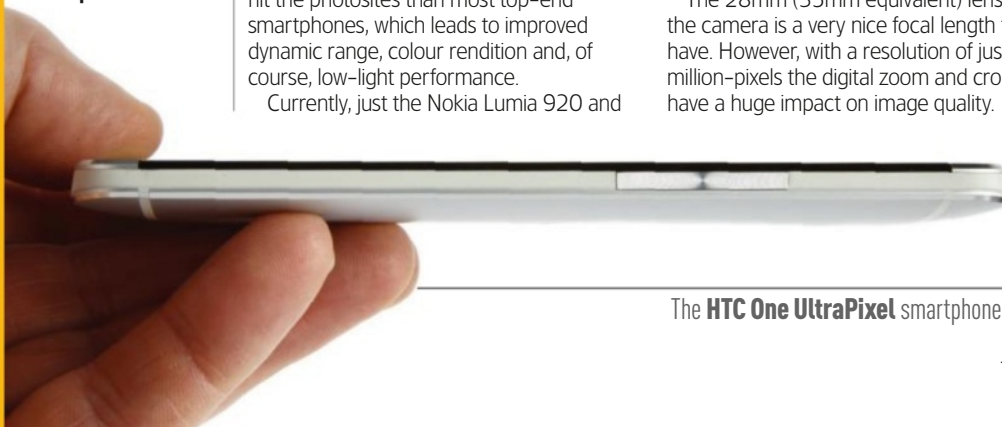
When viewed at 100% the images show some noise, although for web use it's hardly noticeable and doesn't visually detract from the image. For a smartphone, the detail preserved is impressive and is on par with an entry-level compact. **AP**

# Verdict

**PICTURES** from the HTC One UltraPixel can be printed at 10x8in size without pixellation, although most people will upload their images to the web. Do I need 13-million-pixel images taking up space on my smartphone when 4 million pixels is sufficient? I think not. The advantages of fast processing, advanced editing, low-light performance, high dynamic range, good colour rendition and a reduction in mobile data far outweigh the slight limitations of the low resolution. Overall, with the HTC One you have a high standard of image quality right in your pocket.



The body of the HTC One is slim and pocketable



The **HTC One UltraPixel** smartphone is available for around £500. **Website:** [www.htc.com](http://www.htc.com)



# AskAP

Let the AP team answer your photographic queries

## LENS CHOICE

**Q** I am the very proud, possibly misguided owner of a couple of Leica cameras – an M6 and an M8. Is there any snag in using Leica R lenses? Compared to M lenses, there seem to be far more available second-hand and they are generally much cheaper. Adapters are easy enough to source as well. **Dave Hasted**



**Focusing will be a problem if an R lens is fitted to a Leica M6**

**A** Whenever you start talking about using lenses from one system on a camera from another system, you're talking about compromise: the fact is that 'lens A' was designed to be used with 'camera system A'. In this case, Leica R to Leica M adapters offer little more than a means of physically attaching an R lens to an M camera. While they will still achieve infinity focus on an M-series camera, the biggest problem is the lack of focus coupling.

With the latest M camera (the Leica M) this isn't necessarily a huge problem, as you can use live view to focus an R lens. However, with any other M-series camera you're going to be left guessing the focus distance, with only the distance scale on the R lens to guide you. This can work well enough for distant subjects and/or if

you're working with small apertures, but it may be that depth of field is helping you out in these situations, rather than accurate focusing, so you won't be getting the best from the lens. With a subject that is close, or when you want to shoot with a wider aperture, focusing accurately becomes more critical, and without any way of confirming that it's 'right', it can be almost impossible to get a sharp shot.

As a result, you may find that you need to limit yourself to using certain apertures and subject distances to help achieve sharp results with an R lens, but this obviously limits what you can and can't do – and do you really want to spend money on a lens/adaptor that will restrict your creativity? Personally, I'd just steer clear of R lenses in this instance.

**Chris Gatcum**

## DISC EXPLANATION

**A** Regarding Ivor Matanle's answer to Norm Firman in AP 22 June, I suspect that the 'disc with film speeds' actually refers to the small disc on the bottom of the Nikon FTn. This disc is used simply as a reminder of the ASA speed of the currently loaded film. The small black arrow is used as the marker for black & white film and the red arrow as the marker for colour film.

**Danny Portnoy**

## XQD-CARD COMPATIBILITY

**Q** Can you confirm whether Sony and Lexar XQD memory cards are compatible with the Nikon D7000 and Nikon D800/800E?

**Clavero Tamina**

**A** At present, the professional-level Nikon D4 is the only camera that is compatible with XQD-format memory cards.

**Chris Gatcum**

XQD memory cards can currently only be used with the Nikon D4 DSLR



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@ap\_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## POLARISER PROBLEMS

**Q** In my days as a film-based photographer I used polarising filters extensively, but I only recently bought my first polarisers for my digital cameras, hoping to get a better sky-darkening effect than by using Photoshop. Holding them to my eye and rotating them while observing a clear blue sky at 90° to the sun, is it my imagination that they seem to produce much less darkening than I remember from the old days? Moreover, examining photographs taken with and without the polarising filter in place, it appears that the blue sky is somewhat darkened, but it also appears degraded – no longer a pure blue but with an unpleasant brownish tint. Any ideas why?

**Graeme Dawes**

**A** First, the *only* way to achieve a polarising effect is in-camera using a polarising filter. Although software can darken a sky, no amount of digital post-processing can actually polarise the light in an image once it's been captured – only a filter in front of the film or sensor can do that.

It's also worth appreciating that not all polarising filters are equal. Although some polarising filters can 'dirty' images in the way you describe, not all of them do, and as a general rule, sticking to a recognised brand and spending a bit more on a top-of-the-range filter is likely to give you the best results. Alternatively, most images can be improved using editing software – it might not be able to recreate the effect of a polariser, but it can certainly improve it at times.

**Chris Gatcum**



## AP GLOSSARY

# Computer terminology

This week's glossary continues to decipher the jargon surrounding computer monitors

**RESPONSE TIME:** The time, measured in milliseconds (ms), that it takes for a pixel to be redrawn. The lower the response time, the faster the screen image can be refreshed, although this is of more concern if you want to play fast-paced games or watch movies. For image editing it is less critical – a screen with a response time of 12ms is more than adequate.

**VIEWING ANGLE:** Given as both horizontal and vertical measurements (in degrees), the viewing angle gives an indication of how far you can move away from the centre of the screen while still seeing an image that is correct in terms of its colour and brightness. As with contrast ratio, there is no single standard for measuring the viewing angle, so figures quoted are not always entirely accurate. However, if you intend to sit directly in front of your screen to edit your images, the viewing angle shouldn't be a problem.

**DOT PITCH:** The dot pitch (or pixel pitch) is the measure of the distance between the dots (pixels) displayed by the screen. It is largely irrelevant when considering a monitor as screens of the same size mostly have the same native resolution, and by extension this means they will have the same (or very similar) dot pitch.

**VGA (VIDEO GRAPHICS ARRAY):** This used to be the standard connector type for attaching a monitor to a computer and it carries an analogue signal.

**DVI (DIGITAL VISUAL INTERFACE):** The current standard for connecting a monitor to a computer. Unlike VGA, DVI uses a digital signal for improved quality.

**HDMI (HIGH-DEFINITION MULTIMEDIA INTERFACE):** An increasing number of monitors now offer HDMI as an alternative to DVI connectivity.

### IN NEED OF MINOLTA LENSES



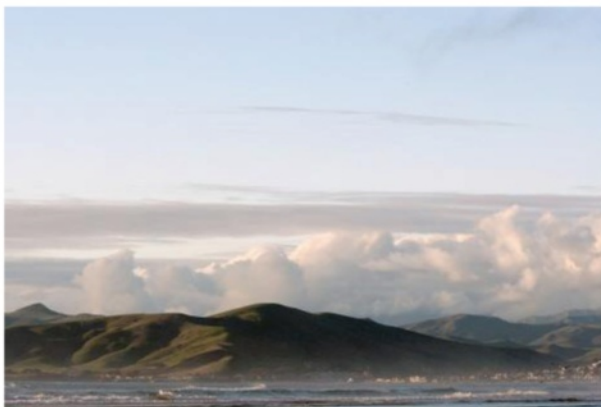
I have just bought a Minolta Dynax 7000i body only, but as a beginner I don't have a clue what lenses it uses. Can anyone suggest any lenses that don't cost a lot as I am a student with no money! **jmalley123**

**A** The Dynax 7000i, which was launched in 1988, uses the Minolta A mount, so it's compatible with any A-mount lens. This not only includes Minolta's back catalogue of Dynax lenses, which were available at the same time as the camera, but also newer offerings from Sony, as its Alpha cameras use the A mount as well. When you add in all the third-

party lenses that are, or have been, available in the Sony/Minolta A mount, you will find there are hundreds to choose from.

However, if you're simply looking for a general-purpose lens, then Minolta's kit zoom, which was bundled with some of its Dynax cameras, was the 28-80mm f/3.5-5.6. This would provide you with a modest zoom range from wideangle to mild telephoto, and while it's not the best lens in the world, you'll be able to get one for under £30 (second-hand) and start taking pictures. As your experience grows, then you can start exploring other options, be it different lenses or a different camera.

To see more answers to this question from AP readers, visit the forums at [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk). **Chris Gatcum**



**A polariser can make skies darker, but some cheaper filters can give a slight yellow tint to the image**

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### ON TEST

## PENTAX K-50

We review the new enthusiast DSLR from **Pentax**, with a 16.3-million-pixel sensor and 100% viewfinder



## FUJIFILM X-M1

The new 16.3-million-pixel X-M1 is small and certainly looks the part, but are its images and features a match for its style?



### ON TEST

### AWARD WINNERS

## EISA AWARDS 2013-14

Find out which kit triumphed in this year's **EISA** awards



### TRAVEL

## FAR AND AWAY

Discover whether travel photography really is the dream job, as we speak to pro **Jon Reid**

### READER PROFILE

## A LIFE IN MONO

AP reader **Clive Rowley** discusses his love of monochrome photography



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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA****Most common Retinas**

The IIa with 50mm f/2 Xenon lens with Synchro Compur shutter (left) and the Ia with f/3.5 Xenar and Synchro Compur

**Retina IIa**

With 50mm f/2 Rodenstock Heligon and Synchro Compur. There is little, if any, difference in the performance of the Xenon and Heligon



now rare

and valuable if in near-mint condition, but surprisingly available in its more typical well-worn condition. Fitted with a 50mm f/3.5 Schneider Xenar with a Compur or Compur Rapid shutter, it had a rewind-release clutch in the centre of the film-wind knob and a separate film-advance release knob next to the knob, which are important distinguishing features. A succession of further non-rangefinder Retina models, each with its own Type number, followed through the '30s.

In 1936, the launch of the Retina II, the first Retina with a coupled rangefinder, introduced model numbers to the range. Consequently, the third version of the original non-rangefinder Retina, also launched in 1936, became known as the Retina I Type 119. This camera, still black, introduced

**HOW MUCH DO THEY COST?**

I recently bought a decent but far-from-mint Ia with f/3.5 Xenar (in my experience a better lens in use than the f/2.8 Xenar) from the Real Camera Company in Manchester for £30, but apart from that can only quote recent eBay sales as guidance – expect prices from retailers to be rather higher.

Judging from recent eBay auction sales, my view is that a fair price for a fully operational IIa with Xenon/Synchro Compur is about £75. Ask really searching questions before you buy. A typical price for a Ia with f/2.8 Xenar/Synchro Compur is about £25. A first-version Ia with Compur Rapid in nice condition would cost more because of rarity, as will (in the UK) a Ia with Ektar.

# Kodak Retina Ia and IIa

**Ivor Matanle** traces the history of a range of folding 35mm cameras made in Germany

**THE KODAK** Retina, the world's first folding 35mm camera, had been an icon of what was then called miniature photography throughout the latter part of the 1930s. The Second World War proved only to be a brief interruption to the supply of these much admired folding precision cameras to most of the world. However, as with all other relatively expensive cameras, UK import controls made new Retinas more or less unavailable in Britain during the late 1940s and early '50s. This limited the extent to which the 'a' models of the early 1950s became known and loved by British photographers. Only during the late 1950s and early '60s, when a substantial number became available second-hand, along with the 'b', 'B', 'c' and 'C' Retinas of the later 1950s, did the Retina Ia and IIa become fully appreciated.

In the early 1960s, many Retina enthusiasts sought the more complex later models, as many collectors and users still

do. Most traditionally minded Retina lovers preferred the 'a' models. They were, in practice, much-refined developments of the pre-war cameras, with lever wind, self-cocking shutters and coated lenses. They provided all that the earlier cameras had offered, but with greater reliability and improved optical performance. For many enthusiasts, including me, the Ia and IIa became the Retinas of choice.

**A LITTLE HISTORY**

Retina cameras were manufactured in the former Nagel camera factory in Stuttgart, Germany, bought by Kodak during December 1931, after which Dr Nagel ran the business and developed the new 35mm range for Kodak. His first Retina, launched in 1934, was the black and nickel Type 117,



## Icons of photography Kodak Retina Ia and IIa

### Early Retina Ia

Two examples with flash-synchronised Compur Rapid shutter, on the left with f/3.5 Ektar and on the right with f/3.5 Xenar lenses



the 'stepped' top-plate.

The Retina II was a major advance in terms of versatility on the Retina I, especially in those days of comparatively insensitive or slow films, which made wide-aperture lenses extremely useful. Although available with a 50mm f/3.5 Ektar four-element lens, it was more often sold with an f/2.8 Schneider Xenon or a 50mm f/2 Xenon.

The Retina II was the first Retina with a body release – a shutter button on the top of the camera rather than a lever protruding from the shutter itself – and it also introduced double-exposure prevention to the Retina range. The various versions of the Retina II were extremely compact, if a little heavy for their size, and could easily be carried in a coat pocket.

Dr Nagel died in 1943 and the Kodak AG factory in Stuttgart was bombed by the Allies in 1944, so it was a much-changed and hastily rebuilt Kodak AG that started manufacturing the Retina I again in November 1945. The 1945 Retina I Type 010 was essentially the same as the Type 148 of 1939–41, although there are tiny differences, which are important to collectors.

However, it was, for the first time in a Retina, offered with the option of a coated lens – a 50mm f/3.5 Xenar. Despite that, most were sold with uncoated lenses from a considerable range of options, including the Xenar, Ektar, Kodak Anastigmat and Rodenstock Ysar. The Type 010, which still had the stepped top-plate, lasted until 1949, when it was replaced by the Retina

**1931**

Kodak buys Nagel in Stuttgart

**1934**

First Retina announced, first off-the-shelf 35mm cassettes of film launched

**1936**

Retina II announced

**1936**

Non-rangefinder Retina becomes Retina I

**1945**

Post-war Retina production begins, optional coated lenses

**1951**

Retina Ia and IIa with Compur Rapid shutter

**1952**

Retina Ia and IIa with Synchro Compur shutter

**1954**

Production ends

### Retina IIa

With f/2 Heligon and showing the lever-wind with the exposure counter within the hub of the wind, the semi-circular focusing knob at 5 o'clock to the lens and the coupled rangefinder within the top-plate



Type 013, the first non-rangefinder Retina with a top-plate that was the same height either side of the viewfinder. This version was equipped with flash synchronisation.

The coupled-rangefinder Retina cameras reappeared in 1946 as the Retina II Type 011, which was similar to the pre-war Type 150, but always marked 'Retina II'. All post-war Retina II cameras have f/2 lenses, the great majority Schneider Retina-Xenons. Some were fitted with the Rodenstock f/2 Retina-Heligon and some sold in the USA

were fitted with 50mm f/2 Ektars. In 1949, the

Retina II Type 011 sprouted a film-type reminder dial under the rewind knob and a new semi-circular focusing knob, later to become familiar on the Ia and IIa cameras. This model, christened the Retina II Type 014, was synchronised for flash and lasted until 1951.

### LANDMARK YEAR

That year, 1951, was a landmark year for Retina enthusiasts, introducing the Ia and IIa, Types 015 and 016 respectively. That is the accepted 'official' version of the story. However, Ken Rockwell in the USA says on his website ([www.kenrockwell.com/kodak/retina-1a.htm](http://www.kenrockwell.com/kodak/retina-1a.htm)) that he has a December 1949 issue of *Modern Photography* in which the Retina Ia is advertised both new and second-hand, which does not tie in with the accepted lore. I know that there was a pre-war version of the Retina II Type 150 (with knob wind) engraved on the top 'Retina IIa', but I have never encountered an equivalent non-rangefinder anomaly.

### Retina IIa

With f/2 Heligon (far left) and a Retina Ia with f/2.8 Xenar





As compact as the original Retina I and II, the Ia and IIa had a neat, smooth and effective lever-wind, which both cocked the shutter and wound the film, thereby making them substantially faster to use. Both models had camera-strap eyelets, making it possible to hang the camera around the neck without using a case.

For the first five months of production, both the Ia and the IIa were equipped with a flash-synchronised Compur Rapid shutter, but from the end of 1951 they had the XM synchronised Synchro Compur, providing switchable synchronisation for bulbs (M) or electronic flash (X). The IIa cameras illustrated here, one with a 50mm f/2 Xenon (page 63) and the other with an f/2 Heligon lens (page 64), both have Synchro Compur shutters.

The Ia was supplied fitted with any of three different lenses: a 50mm f/3.5 coated Retina-Xenar, a 50mm f/2.8 Retina-Xenar, or a 50mm f/3.5 Ektar. The Ektar-equipped version is quite scarce in the UK – Bryan Whitworth's example on page 64 will be sold on 21 November at Special Auction Services in Newbury, Berkshire. The IIa was usually fitted with a beautiful factory-coated f/2 Retina-Xenon lens, but some had an f/2 Rodenstock Retina-Heligon. These are scarce, are sought after by collectors and cost as much as £50–£100 more than the £95 or so that a decent, but not mint, Xenon-equipped IIa will cost retail.

### Retina IIa

With f/2 Heligon, on its back, as seen from the bottom of the camera, showing the aperture scale, the flash-synchronisation socket, the focusing knob and the lower of the two buttons, which, when squeezed together, enable the camera to be closed



## WATCH OUT FOR

### WEAR AND TEAR

If you are buying a folding Retina to use, avoid the pre-war and immediately post-war cameras, unless you check them very carefully. The film-transport and double-exposure-prevention mechanisms are subject to wear and problems, and it is quite rare to find an early Retina that works reliably and well. Many that 'work' in the camera-fair sense of the word do not give even frame spacing and may jam every so often.

### BELLOWS AND FOCUSING

The Ia and IIa are more likely to work properly, but check the bellows for light leaks, the focusing for stiffness and the slow shutter speeds for a sticking slow-speed escapement. Any problems can be sorted out by a good repairer (Ed Trzoska, tel: 0116 267 4247), but repairs are expensive.



### Top view of a worn Retina IIa

This shows the eyepiece for the combined rangefinder/viewfinder, the shutter release and, adjacent to it, the button for setting the exposure counter

### Synchro-Meter

The scarce Synchro-Meter, not made by Kodak AG, converts a Retina Ia into a coupled rangefinder camera. Does anybody know who made it?



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The Ia and IIa were marketed only until 1954. Both types are now fairly common, although (surprisingly) the IIa with Xenon is easier to find on eBay than a Ia, particularly if you want one that looks nice.

### ACCESSORIES

Kodak marketed a considerable number of accessories for the Ia and IIa, to which was notably added the rare non-Kodak Synchronometer. This converted non-rangefinder Ia and Ia cameras to coupled-rangefinder specification. The Kodak accessory range included a nice close-up rangefinder with matched 'N' lenses (NI, NII, NIII) in a fitted leather case, a black plastic 32mm push-on lens hood for either Ia or IIa, and a range of unusually thin filters that enabled the camera door to be closed when a filter was in place. There was also a metal frame viewfinder for just the 50mm lens. **AP**

## YOU MAY ALSO LIKE



A lever-wind Voigtlander Vito IIa

Thanks to Vic Rumak, Bryan Whitworth and John Kirkham of the PCCGB for the loan of cameras and help with photography, and to John Goddard in New Zealand for the picture of the Synchro-Meter coupled-rangefinder accessory



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	650D Body £529	150-500/5.6-6.3 APO DG OS £799
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70/2.4 Limited £439	15mm F8 Body Cap Lens £69	50/2.8 Macro DG £269
50-200/4-5.6 ED WR £139	17mm F1.8 Lens £399	50-200/4.5-6.3 DC OS HSM £235
55-300/4.5-6.3 ED £239	12-50mm F3.5-6.3 Lens £279	70-200/2.8 EX DG OS HSM £899
100/2.8 WR Macro £519	14-150mm F4-5.6 Lens £285	70-300/4-5.6 APO DG Macro £179
FA 31/1.8 Limited £929	14-42mm F3.5-5.6 Lens £69	70-300/4-5.6 Macro Super DG £129
FA 35/2 £399	40-150mm F4-5.6 MSC Lens £169	70-300/4-5.6 DG OS £299
FA 43/1.9 Limited £599	45mm F1.8 Lens £209	70/2.8 EX Macro DG £369
FA 50/1.4 £259	60mm F2.8 Macro Lens £399	85.1.4 EX DG HSM £699
FA 77/1.8 Limited £829	75mm F1.8 Lens £799	EF 610 DG ST Flash £159
	NEW 75-300mm F4.8-6.7 II Lens £449	EF 610 DG SUPER Flash £229

**Nikon**

D4

D800

D800E

IN STOCK

**Nikon**

D600

IN STOCK

**Nikon**

D5200

From £629

**Nikon**

D3200

From £379

10-24/3.5-4.5 AF-S DX £659  
105/2.8G AF-S VR Macro £639  
12-24/4 AF-D DX £849  
16-35/4G AF-S ED £859  
16-85/3.5-5.6 VR AF-S DX £469  
17-55/2.8 IF ED AF-S DX £1099  
18-105/3.5-5.6G AF-S VR £1199  
18-200/3.5-5.6 VR II AF-S DX £599  
NEW 18-300/3.5-5.6 VR AF-S DX £799  
18-55/3.5-5.6G AF-S VR £119  
24-120/4G AF-S VR IF £1549  
24-70/2.8G AF-S ED £1229  
NEW 24-85/3.5-4.5G AF-S VR £429  
24-120/4G AF-S VR IF £859  
28-300/3.5-5.6G ED VR AF-S £729  
35/1.4G AF-S £1399  
35/1.8G AF-S £165  
40/2.8G Micro AF-S DX £189  
50/1.4G AF-S £309  
50/1.8 D £114  
50/1.8G AF-S £175  
55-200/4-5.6 G AF-S DX VR £169  
55-300/4.5-5.6G ED VR AF-S DX £325  
60/2.8 AF-S Micro £399  
70-200/2.8G ED VR II AF-S £1669  
70-300/4-5.6G AF-S VR £419  
85/1.4G AF-S £1229  
85/1.8G AF-S £379  
85/3.5G ED VR AF-S DX Micro £429  
SB 700 Flash £235  
SB 910 Flash £339

**Panasonic**

GX1

AP SPECIAL

£229

**Panasonic**

G5

From £399

**Panasonic**

GH3

From £899

**RICOH**

GR

APS-C Sensor Only £599

**Panasonic**

7-14mm F4 £849  
25mm F1.4 Leica DG £439  
12-35mm F2.8 X Vario OIS £819  
14-42mm F3.5-5.6 OIS £149  
14-42mm F3.5-5.6 X Vario PZ OIS £219  
14-140mm F4-5.6 OIS £249  
35-100mm F2.8 X Vario OIS £949  
45-175mm F4-5.6 X Vario PZ OIS £329  
45mm F2.8 Leica DG OIS £549  
45-200mm F4-5.6 OIS £239  
100-300mm F4-5.6 OIS £429

**OLYMPUS**

PM2

From £329

**OLYMPUS**

E-PL5

From £399

**OLYMPUS**

TG-2

£279

**OLYMPUS**

OM-D

FROM £784



## Digital Photography

CANON EOS 105 MK II COMPLETE WITH ALL ACCESS	MINT-BOXED £1,695.00
CANON EOS 50 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £479.00
CANON EOS 50 BODY COMPLETE WITH ALL ACCESS	EXC++ £395.00
CANON EOS 300 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £1,990.00
CANON EOS 200 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £1,495.00
CANON EOS 4000 COMPLETE AND ACCESSORIES	EXC++ £1,195.00
CANON EOS 4000 + GRIP WITH NI-CAD BATT + CHGR	EXC++ £1,715.00
CANON POWERSHOT G9 WITH ALL ACCESSORIES	MINT-BOXED £1,695.00
CANON POWERSHOT G9 + BATTERY AND CHARGER	MINT-BOXED £1,895.00
CANON 380 EX SPEEDLIGHT	EXC++ £790.00
CANON 420 EX SPEEDLIGHT	MINT-CASED £595.00
CANON 430 EX SPEEDLIGHT	MINT BOXED £1,495.00
CANON 550 EX SPEEDLIGHT	MINT-BOXED £1,990.00
CANON 86-E1 BATT GRIP FOR EOS 3000	MINT-BOXED £335.00
CANON 86-E2 GRIP FOR EOS 2030/400	MINT-BOXED £490.00
CANON 86-E3 BATT GRIP FOR EOS 3500/4000	MINT-BOXED £335.00
EPSON R01 BODY UPGRADED TO R01S COMPLETE	MINT-BOXED £2,790.00
FLUJ 110 COMPLETE WITH ALL ACCESSORIES + CASE	MINT-BOXED £2,499.00
FLUJ 1100 COMPLETE WITH FLUJ LEATHER CASE	MINT-BOXED £565.00
FLUJ 18mm 12 FLUJINON FOR FLUJ LEATHER CASE	MINT BOXED AS NEW £345.00
NIKON D600 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED £1,169.00
NIKON D300 BODY COMPLETE ONLY 2095 ACTIONS	MINT BOXED £465.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES	MINT-BOXED £339.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS	MINT-BOXED £229.00
NIKON D3000 BODY COMPLETE WITH 18-55 AF-S	MINT BOXED £1,995.00
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS	MINT-BOXED £1,495.00
NIKON D90 BODY WITH BATT AND CHARGER	MINT-BOXED £299.00
NIKON D90 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £225.00
NIKON D700 BODY KIT COMPLETE-NIKON 18-55VR LENS	MINT BOXED £2,295.00
NIKON D400 BODY WITH NIKON 18-55 MK II + ACCESS	MINT BOXED £1,695.00
NIKON COOLPIX P7100 COMPLETE KIT	MINT £1,990.00
NIKON MB-D200 BATT GRIP FOR NIKON D200	MINT BOXED £75.00
NIKON SB-500 SPEEDLIGHT COMPLETE	MINT-BOXED £59.00
NIKON SB-500 SPEEDLIGHT WITH MANUAL	MINT-BOXED £125.00
NIKON SB-500 SPEEDLIGHT + CASE	MINT-CASED £175.00
NIKON SB-500 SPEEDLIGHT	MINT-BOXED £189.00
NIKON SB-500 SPEEDLIGHT	MINT-BOXED £199.00
NIKON SC 28 TTL REMOTE CORD	MINT £49.00
NIKON DRG RIGHT ANGLE FINDER	MINT CASED £175.00
SIGMA EF-530 D2 ELECTRONIC FLASH HIJ NIKON FIT	MINT BOXED £75.00
SIGMA 10-20mm 14/5.6 DC EX HSM FOR OLYMPUS 4/3rds	MINT+HOOD £289.00
OLYMPUS HL-D5 BATTERY GRIP FOR E620 BODY	MINT £45.00
OLYMPUS 12 - 60mm 12.8/5.6 SWO ZUIKO DIG ED 4/3rds	MINT CASED £575.00
OLYMPUS 14 - 45mm 13.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £599.00
OLYMPUS 14 - 42mm 13.5/5.6 MK II "R" MSC MICRO 4/3rds	MINT AS NEW £165.00
OLYMPUS 17mm 12.8 M ZUIKO MICRO FOUR THIRDS	MINT BOXED £165.00
PANASONIC G2 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £1,495.00
PANASONIC G1 BODY WITH 14 - 45 PANASONIC LENS	MINT BOXED £1,990.00
PANASONIC G2 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED £2,495.00
PANASONIC 14 - 45mm 13.5/5.6 LUMIX IS MICRO 4/3rds	MINT £1,715.00
PANASONIC 45 - 200mm 14/5.6 LUMIX VARIO MICRO 4/3rds	MINT BOXED £1,795.00
PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW	MINT BOXED £199.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPIUS/PANASONIC	MINT BOXED £99.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS	MINT BOXED £249.00
SIGMA 18 - 200mm 13.5/6.3 DC SLD GLASS FOR SONY	MINT BOXED £1,295.00
SONY ALPHA HWL-F36MM FLASH GUN	MINT CASED £1,495.00
SIGMA 2.0 x APO DG 1/2 CONVERTER FOR SONY ALPHA	MINT BOXED £1,495.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1V HS COMPLETE WITH PREZ BOOSTER	MINT-BOXED £399.00
CANON EOS 1NRS BODY	MINT-BOXED £395.00
CANON EOS 1NRS	MINT-BOXED £265.00
CANON EOS 1 BODY	EXC++ £1,115.00
CANON EOS 3 BODY	EXC++ £1,495.00
CANON EOS 5 BODY	EXC++ £1,595.00
CANON 17 - 40mm 14 USM "L" + HOYA FILTER	MINT BOXED AS NEW £495.00
CANON 24 - 35mm 12.8 USM "L" MK1 + HOOD	MINT BOXED £575.00
CANON 24 - 70mm 2.8 USM "L" MK1 + HOOD	MINT BOXED £575.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £639.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £615.00
CANON 70 - 200mm 12.8 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £1,195.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £599.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILIZ	MINT CASED £995.00
CANON 50mm 1.2 USM "L" WITH B&W FILTER + HOOD	MINT BOXED £995.00
CANON 180mm 13.5 USM "L" MACRO LENS	MINT BOXED £999.00
CANON 300mm 14 USM "L" + HOOD	EXC++ CASED £495.00
CANON 50mm 1.4 USM	MINT BOXED AS NEW £235.00
CANON 50mm 1.8 MKII	MINT BOXED £59.00
CANON 50mm 1.8 MARK I (RARE NOW REALLY NICE)	MINT £169.00
CANON 17 - 55mm 12.8 USM IMAGE STABILIZER	MINT BOXED £595.00
CANON 17 - 55mm 14/5.6 USM IMAGE STABILIZER	MINT BOXED £1,715.00
CANON 18 - 55mm 13.5/5.6 MK II	MINT £59.00
CANON 18 - 55mm 13.5/5.6 IS MK II IMAGE STABILIZER	MINT £59.00
CANON 20 - 35mm 13.5/4.5 USM	MINT £175.00
CANON 24 - 85mm 13.5/4.5 USM	MINT-BOXED £159.00
CANON 28 - 80mm 13.5/5.6 USM MK V	MINT £49.00
CANON 28 - 80mm 14/5.6 USM	MINT £69.00
CANON 35 - 80mm 14/5.6 IS MKIII	MINT £39.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £599.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT BOXED £299.00
CANON 75 - 300mm 14/5.6 + HOOD	MINT £299.00
CANON 75 - 300mm 14/5.6 USM MK II	MINT £119.00
CANON 75 - 300mm 14/5.6 IS MK II	MINT BOXED £115.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST)	MINT £145.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER	MINT BOXED £125.00
CANON 55mm CLOSE UP LENS TYPE 250D	MINT BOXED £49.00
CANON EF 1.4x EXTENDER MK I	MINT CASED £265.00
CANON EF 2.0x EXTENDER MK I	MINT CASED £299.00
CANON EF 2.0x EXTENDER MK II	MINT CASED £225.00
KENKO TELEPLUS PRO 300 DDX 1.4 TELECONVERTER	MINT BOXED £1,695.00
KENKO TELEPLUS PRO 300 DDX 2.0 TELECONVERTER	MINT BOXED £1,695.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER	MINT- £89.00
CANON 540 EX FLASH + INST	MINT-BOXED £69.00
CANON 540 EX FLASH + INST	MINT-BOXED £59.00
CANON 420 EX FLASH	MINT CASED £39.00
CANON ANGLE FINDER 9	MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT £69.00
SIGMA 8mm 13.5 EX ED FISHEYE SLD GLASS	MINT BOXED AS NEW £445.00
SIGMA 10mm 12.8 EX DC FISHEYE HSM	MINT BOXED £345.00
SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £325.00

SIGMA 20mm 11.8 EX DG ASPHERIC RF (LATEST)	MINT- £295.00
SIGMA 105mm 12.8 EX DG MACRO SUPERSHARP LENS	MINT BOXED £345.00
SIGMA 600mm 18 MIRROR LENS MC MACRO	EXC++ £95.00
SIGMA 10 - 20mm 14/5.6 EX DC HSM	MINT CASED £295.00
SIGMA 12 - 24mm 14/5.6 EX DC HSM + HOOD	MINT BOXED £395.00
SIGMA 20 - 40mm 12.8 EX ASPHERICAL DG	MINT BOXED £245.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD	MINT BOXED £295.00
SIGMA 28 - 300mm 13.5/6.3 ZOOM MACRO	MINT+HOOD £79.00
SIGMA 70 - 300mm 14/5.6 OPTICAL STABILIZER	MINT BOXED £129.00
SIGMA 70 - 300mm 14/5.6 APO MACRO + HOOD	MINT- £59.00
SIGMA 170 - 500mm 15/6.3 APO COMP WITH HOOD	MINT-CASED £395.00
TAMRON 28 - 75mm 2.8 XR Di IF LD ASPHERIC	MINT BOXED £245.00
TAMRON 18 - 270mm F3.5/6.3 Di II VIBRATION CONTROL	MINT BOXED £245.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £1,095.00
CANON AUTO BELLows	MINT £99.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL	MINT- £399.00
CONTAX G1 BODY	MINT- £189.00
CONTAX T3 70TH ANNIVERSARY - CASE + FILTERS/HOOD	MINT- £399.00
CONTAX TX COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 21mm 12.8 BIOGON T* WITH FILTER & FINDER	MINT CASED £595.00
CONTAX 28mm 12.8 BIOGON T* + FLT & CONTAX HOOD/CAP	MINT CASED £295.00
CONTAX 35mm 12 PLANAR T* + FLT & CONTAX HOOD/CAP	MINT CASED £395.00
CONTAX 90mm 12.8 SONNAR "G" + HOOD	MINT £199.00
CONTAX 90mm 12.8 SONNAR "G" + HOOD	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT BOXED £95.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT BOXED £195.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £99.00
CONTAX SA-2 FLASH ADAPTOR	MINT £59.00
CONTAX TITANIUM FILTERS,HOODS,AND CAPS FOR G	PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £195.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	MINT £65.00
CONTAX 28mm 12.8 DISTAGON T* MM	MINT BOXED £295.00
CONTAX 45mm 12.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm 11.7 PLANAR AE	MINT £145.00
CONTAX 35mm 11.4 PLANAR MM	MINT £199.00
CONTAX 135mm 12.8 SONNAR T* MM	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA MB TTL BODY CHROME (VERY LITTLE USE)	MINT-BOXED £1,195.00
LEICA MB BLACK BODY	EXC++ BOXED £995.00
LEICA IMA-P 100th ANNIVERSARY 1913-1983	MINT-BOXED £1,495.00
LEICA IMA P BLACK BODY	MINT-BOXED £995.00
LEICA IMA P BLACK BODY	EXC++ £495.00
LEICA Mda BODY SER NO 12659XK CIRCA 1970	EXC++ £475.00
LEICA Mda BODY SER NO 14111XKICIRCA 1975-76	EXC++ £1,715.00
LEICA II BODY SER NO 1816XX C1945 NEEDS SERVICE	EXC++ £1,995.00
LEICA IIR BODY DELAYED ACTION	MINT- £299.00
LEICA IIR WITH SC53 ELMAR	MINT- £575.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £395.00
LEICA STANDARD CHROME WITH CASE	EXC++ £295.00
LEICA FIT MINOLTA 40mm f2 ROKKOR	MINT CASED £295.00
LEICA FIT MINOLTA 90mm f4 ROKKOR	MINT CASED £295.00
LEICA 50mm 12 SUMMICRON BLACK LATEST NOT 6 BIT	MINT BOXED £1,175.00
LEICA 50mm 12 COLLAPSIBLE ELMAR + LEICA FILTER	MINT BOXED £325.00
LEICA 90mm 12 SUMMICRON CHROME M	MINT CASED £1,275.00
LEICA 90mm 14 COLL ELMAR M MOUNT	EXC++ IN KEEPER £179.00
LEICA 135mm 12.8 ELMARIT WITH SPECS	EXC++ £275.00
LEICA 135mm 14.5 HEXTOR + HOOD M MOUNT	EXC++ £195.00
LEICA 135mm 14.5 HEXTOR IN KEEPER	EXC++ £195.00
LEICA 135mm 14.5 ELMAR BLACK SCREW	EXC++ £295.00
LEICA 135mm 14.5 HEXTOR + HOOD SCREW	EXC++ £99.00
LEICA HANDGRIP FOR MB/MS etc	EXC++ BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc	MINT BOXED £145.00
LEICA RS BODY BLACK	EXC++ BOXED £299.00
LEICAFLEX SL BODY CHROME	EXC++ £345.00
LEICA 50mm 12 SUMMICRON R 3 CAM	EXC++ £299.00
LEICA 180mm 14 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR R III	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 14 VARIO ELMAR R	EXC++ £399.00
ANGELVIEW 70 - 200mm 13.5 F5 FOR R6 FIT	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR LEICA etc	MINT BOXED £45.00
LEICA ANGLE FINDER R1 (4300)	MINT BOXED £99.00
MINOX 10 x 25 RB COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE	MINT CASED £165.00
ZEISS DISCOPE 65 T* FL ANGLED, 15x45 EPIECE CASE	MINT £1,195.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT-BOXED £799.00

## Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LEICA MOUNT SAME AS BESSA L	MINT BOXED £125.00
VOITLANDER 21mm f4 BLK WITH 21mm FOR+M RING	MINT BOXED £395.00
VOITLANDER 35mm 12.5 COLOR SKOPAR VM M + HOOD	MINT BOXED £299.00
VOITLANDER 50mm 11.7 ULT ASP + FILTHROD/M RING	MINT- £395.00
VOITLANDER 35mm 11.7 ULT ASP + M RING SILVER	MINT- £299.00
VOITLANDER WINDER T	MINT BOXED £129.00
VOITLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOITLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOITLANDER ANGLE FINDER + 15.21,25mm ADAPTORS	MINT BOXED £199.00

## Medium & Large Format

BRONICA ETBS BODY + 120 BACK/LENS & WLF + GRIP	EXC++ £169.00
BRONICA ETBS COMPLETE WITH 75mm El + 120 BACK	EXC++ £175.00
BRONICA RF 45mm f4 ZEINZANON FOR 645 RF + FINDER	MINT CASED £399.00
BRONICA 50mm 12.8 ZEINZANON MC	EXC++ £99.00
BRONICA 150mm 13.5 ZEINZANON PE	MINT-BOXED £159.00
BRONICA 150mm 13.5 ZEINZANON E MC	MINT BOXED £119.00
BRONICA 150mm 13.5 ZEINZANON E MC	MINT £99.00
BRONICA 150mm f4 E	MINT- £99.00
BRONICA ETBSI 120 BACK	MINT- £79.00
BRONICA ETBS/ETBSI POLAROID BACK	MINT £99.00
BRONICA 50mm 13.5 ZEINZANON S	EXC++ £119.00
BRONICA 150mm 13.5 ZEINZANON S	MINT- £165.00
BRONICA SQA + 80mm 12.8 S. PRISM FOR BACK, GRIP	MINT-EXC++ £395.00
TAMRON 65mm 14 ZEINZANON PF FOR SQ	MINT-CASED £145.00
BRONICA 110mm 14 PS ZEINZANON MACRO FOR SQ	MINT-CASED £365.00

BRONICA 150mm 14 PS ZEINZANON FOR SQ	MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK	EXC++ £45.00
BRONICA SQA/IM POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA 135M BACK FOR SQ VERY RARE	EXC++ £165.00
FLUJ 645 WIDE S PROFESSIONAL WIDE 60	MINT-CASED £395.00
FLUJ GW 670 MK III C/W 90mm 13.5 LENS	MINT BOXED £675.00
MAMIYA 43mm 14.5 WITH FINDER & HOOD FOR 77II	MINT BOXED £995.00
MAMIYA 150mm 14.5 WITH HOOD FOR 77II	MINT BOXED £475.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 77II	MINT £425.00
MAMIYA 180mm 14.5 SEKOR R 2 W FOR RZ	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT CASED £295.00
MAMIYA 180mm 14.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £99.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT- £265.00
PENTAX 55mm 12.8 FOR PENTAX 6x7	MINT BOXED £199.00
ROLLEIFLEX 600R PRO + 80mm HFT LENS	MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FOR 600R	MINT- £675.00
YASHICA/MAF WITH CASE	MINT- £165.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £175.00

## Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT BOXED AS NEW £995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT- £825.00
HASSELBLAD 503 Csi BODY + WLF	MINT- £495.00
HASSELBLAD 500CM + 80mm 12.8 T* + HOOD BLACK	MINT- £695.00
HASSELBLAD 500CM BODY WITH 80mm 12.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEEPER £395.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £995.00
HASSELBLAD 150mm f4 SONNAR CF	MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ £375.00
HASSELBLAD PMS 90 METERED PRISM ("UNUSED")	MINT BOXED £465.00
HASSELBLAD 450A PRO FLASH COMPLETE	MINT BOXED UNUSED £1,415.00
HASSELBLAD A12 BACK BLACK WITH SLIDE HOLDER	MINT BOXED £245.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD C/W WINDER + REMOTE	MINT £295.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £195.00
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85mm f/1.2L II USM <b>£1,759.00</b>	16-35mm f/2.8L USM <b>£1,175.00</b>	75-300mm f/4.0-5.6 Mk III <b>£199.00</b>
85mm f/1.8 USM <b>£319.00</b>	17-40mm f/4.0L USM <b>£619.00</b>	75-300mm f/4.0-5.6 USM III <b>£245.00</b>
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AF-D 28mm f/2.8 <b>£245.00</b>	AF-S 50mm f/1.8G <b>£155.00</b>	AF-D 180mm f/2.8 IF ED <b>£689.00</b>	AF-S 14-24mm f/2.8G ED <b>£1,315.00</b>	AF-S 18-300mm ED VR DX <b>£669.00</b>	AF-S 70-200mm f/4.0 VR <b>£1,099.00</b>
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50-500mm f/5-6.3 DG OS HSM	<b>£999.00</b>
70-200mm f/2.8 EX DG OS HSM	<b>£899.00</b>
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## SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM  
 Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.



**In stock!**

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

**Only £349.00** Sigma 72mm DG MC UV filter only **£29.00** with this lens!

SRP £449.99

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The definitive large aperture APS-C format standard zoom lens.

**Sigma 18-35mm**  
 f/1.8 DC HSM  
**ONLY £699.00**  
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## SIGMA

120-300mm

f/2.8 DG OS HSM  
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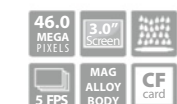


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SRP £3,599.99

**SD1 - Merrill**

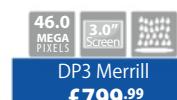


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60.0 fps  
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Black or Red

24.2 megapixels  
4.0 fps  
1080p movie mode

**D3200 Body £319**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£373**

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**Nikon D5200**  
Black, Red or Bronze

24.1 megapixels  
5.0 fps  
1080p movie mode

**D5200 Body £549**

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£619**

D5100 From **£336**



**Nikon D600**

24.3 megapixels  
5.5 fps  
Full Frame CMOS Sensor

**D600 From £1369**

D600 Body **£1369**

D600 + 24-85mm f3.5-4.5 VR **£1749**

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### CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan – N.W. England

Nikon V2 and S1 Cashback\* offer ends 04.09.13

## I AM: A Thrill-Seeker The New Nikon D7100

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to Hi-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.



**NEW! D7100 Body £844**

**NEW! D7100 + 18-105mm £1029**

**NEW! D7100**

**From £844**



**Nikon D800**

24.3 megapixels  
5.5 fps  
Full Frame CMOS Sensor

**D800 From £1988**

D800 Body **£1988**

D800E Body **£2349**

### Nikon D7000

• 16.2 MP • 39 AF Points • 6 FPS Shooting  
• 1080p Full-HD Movie Recording

**D7000 Body £583**

**D7000 + 18-105mm VR £728**



**Nikon D4**

16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4 Body £4239**

D4 Body **£4239**



### Nikon Capture NX2

System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**

Nikon Capture NX2 Upgrade **£84.99**

## SONY

NEX-6 Black



16.1 megapixels  
10.0 fps

**NEX-6 Body £539**

NEX-6 + 16-50mm PZ **£595**

NEX-6 + 16-50mm PZ + 55-210mm **£829**

NEX-5R + 16-50mm PZ **£479**

NEX-3N + 16-50mm PZ **£329**

NEX-7 Body Black **£729**

NEX-7 + 18-55mm Black **£819**

### RECOMMENDED LENSES:

Sony E 35mm f1.8 OSS **£379**

Sony E 10-18mm f4.0 OSS **£699**

A77



24.3 megapixels  
12.0 fps  
1080p movie mode

**A77 From £799**

A58 + 18-55mm **£379**

A58 + 18-55mm + 55-200mm **£529**

**RECOMMENDED LENSES:**

Sony 50mm f1.4 **£305**

Sony 16-50mm f2.8 DT SSM **£499**

Sony 16-105mm f3.5-5.6 **£479**

A99



24.3 megapixels  
6.0 fps  
Full Frame CMOS Sensor

**A99 From £2099**

A99 Body Black **£2099**

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## Panasonic

G6



16.05 megapixels  
7.0 fps  
1080p movie mode

**NEW! G6 Body £549**

**NEW! G6 + 14-42mm £619**

**NEW! G6 + 14-42mm + 45-150mm £789**

**NEW! G6 + 14-140mm £939**

**NEW! GF6 + 14-42mm £399**

**NEW! GF6 + 14-42mm + 45-150mm £599**

GX7 Black or Silver



16.0 megapixels  
5.0 fps  
1080p movie mode

**NEW! GX7 Body £819**

**GX7 + 14-42mm £899**

**GX7 + 20mm £999**

**GX1 + 14-42mm PZ RRP £749.99 £349**

**RECOMMENDED LENSES:**

12-35mm f2.8 Vario Power OIS **£849**

**NEW! 14-140mm f3.5-5.6 Vario Power OIS £599**

## OLYMPUS

E-P5 Silver, Black or White



16.1 megapixels  
9.0 fps

**NEW! E-P5 Body £899**

**NEW! E-P5 + 14-42mm £999**

**NEW! E-P5 + 17mm £1349**

**VF-4 Electronic Viewfinder**

E-PL5 + 14-42mm **£485**

E-PL5 + 14-42mm + 40-150mm **£649**

E-PM2 + 14-42mm **£399**

E-PM2 + 14-42mm + 40-150mm **£539**

OM-D E-M5 Silver or Black



16.1 megapixels  
9.0 fps  
1080p movie mode

**OM-D E-M5 From £795**

**OM-D E-M5 Body £795**

**OM-D E-M5 + 12-50mm £949**

**RECOMMENDED LENSES:**

Olympus 12mm f2.0 ED Limited Edition **£899**

Olympus 17mm f1.8 **£399**

Olympus 75mm f1.8 PW EZ **£729**

Olympus 45mm f1.8 **£218**

PENTAX

K-5 II



16.3 megapixels  
7.0 fps  
1080p movie mode

**K-5 II Body £699**

**K-5 II + 18-55mm WR £799**

**K-5 II + 18-135mm WR £989**

**K-5 IIs Body £789**

**NEW! K-500 From £449**

**NEW! K-50 From £529**

**K-30 From £445**

FUJIFILM



16.3 megapixels  
5.6 fps

**NEW! X-M1 From £599**

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.

**X-M1 Body £599**

**X-M1 + 16-50mm £679**

X-E1 Black or Silver



16.3 megapixels  
6.0 fps  
1080p movie mode

**X-E1 From £629**

**X-E1 Body £629**

**X-E1 + 18-55mm £899**

**X-Pro1 Body £949**

**RECOMMENDED X-MOUNT LENSES:**

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Fujinon 18mm f2.0 R **£429**

Fujinon 35mm f1.4 R **£429**

Fujinon 60mm f2.4 R **£465**

Fujinon 18-55mm f2.8-4.0 OIS **£499**



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**Canon**  
EOS 100D

**NEW!**

- 18.0 megapixels
- 4.0 fps
- 1080p movie mode

**NEW! 100D** From **£479**

100D Body **£479**  
 100D + 18-55mm f3.5-5.6 **£559**  
 100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM **£719**



**Canon**  
700D

**NEW!**

- 18.0 megapixels
- 5.0 fps
- 1080p movie mode

**NEW! 700D** Body **£509**

700D + 18-55mm f3.5-5.6 IS STM **£588**  
 700D + 18-135mm f3.5-5.6 IS STM **£799**  
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**Canon**  
EOS 6D



- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor

**6D** From **£1499**

6D Body **£1499**  
 6D + 24-105mm f4.0 L IS USM **£2049**

CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM

★★★★★ 'Taking the leap to FX format'  
*Malcy – Leicestershire*

**Canon**  
5D Mark III



- 22.3 megapixels
- 6.0 fps
- 1080p movie mode
- Full Frame CMOS sensor

**5D Mark III** From **£2329**

5D Mark III Body **£2329**  
 5D Mark III + 24-105mm f4 L IS USM **£2975**  
 5D Mark III + 24-70mm f2.8 L IS USM II **£4124**

CUSTOMER REVIEW: 5D Mark III +

★★★★★ 'Mind blowing clear photography'  
*Ziela – Ireland*

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600EX-RT  
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MacroLites:

MR-14EX  
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**Nikon** Speedlights:

SB700  
£229

SB910  
£339

Kits:

R1 Close-Up  
£415

R1C1  
£559

**SONY** Flashguns:

HVL-F60AM  
£459

HVL-F43AM  
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FL-600R  
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24 AF-1  
£54.95

44 AF-1  
£129

52 AF-1  
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£119.99

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EF 35mm f1.4 L USM	£1059
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£639
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TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1169
EF 50mm f1.4 USM	£279
EF-S 60mm f2.8 USM Macro	£349
MP-E 65mm f2.8 1-5x Macro	£799
EF 85mm f1.8 USM	£299
TS-E 90mm f2.8	£1129
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EF-S 17-85mm f4.0-5.6 IS USM	£334
EF-S 18-135mm f3.5-5.6 IS STM	£344
EF-S 18-200mm f3.5-5.6 IS	£389
EF 24-70mm f2.8 L USM II	£1795
EF 24-105mm f4.0 L IS USM	£819
EF 28-135mm f3.5-5.6 IS USM	£379
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**Canon**

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with 3 Year Warranty

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50mm f1.4 EX DG HSM	£349
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£569
105mm f2.8 APO EX DG OS HSM Macro	£549
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f3.5-6.3 DC OS HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£369
10-20mm f3.5 EX DC HSM	£459
12-24mm f4.5-5.6 EX DG HSM II	£649
NEW! 17-70mm f2.8-4.0 DC OS HSM	£349
18-200mm f3.5-6.3 DC OS HSM II	£259
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£319
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£749
50-200mm f4.0-5.6 DC OS HSM	£119
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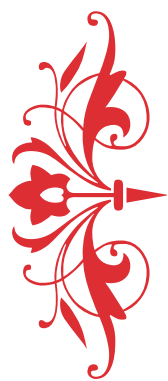
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- OUR USED EQUIPMENT IS COVERED BY OUR NO QUIBBLE GUARANTEE.
- £50+ HAVE A 6-MONTH GUARANTEE.
- MOST ITEMS ARE IN EXCELLENT OR MINT CONDITION, SOME ARE EVEN BOXED.
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75mm f/2.8 E II C	£69
75-150mm S/VARIOGON SQA W	£1000
80mm f/2.8 SQA C	£72
150mm f/3.5 MC W	£62
150mm f/3.5 MC C	£75
150mm f/3.5 E C	£74
18mm EXTENSION TUBE C	£55
EC PS CONVERTER C	£75
AE II PRISM FOR ETR C	£75
AE III PRISM FOR SQA C	£245
ETR 120 MAGAZINE C	£25
ETR 220 MAGAZINE C	£65
POLAROID BACK W	£27
CHIMNEY METER FINDER C	£85

### CANON

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EOS 5D BODY C	£525
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EOS 20D & 18-55mm IS W	£258
EOS 30D BODY W	£175
EOS 30D BODY C	£175
EOS 40D BODY C	£225
EOS 50D BODY W	£397
EOS 350D & 18-55mm W	£182
EOS 350D & 18-55mm & BG-E5 C	£197
EOS 400D & 18-55mm W	£225
EOS 400D BODY W	£189
EOS 400D BODY & BATTERY GRIP W	£189
EOS 450D BODY C	£211
EOS 450D & 18-55mm W	£252
EOS 450D & 18-55mm C	£252
EOS 1100D & 18-55mm C	£228
EOS 1100D & 18-55mm W	£225
EOS 5 BODY & GRIP W	£61
EOS 300 BODY W	£35
T70 BODY W	£103
AEI PROGRAM BODY C	£63
CANONET 28 C	£115
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15-85mm f/3.5-5.6 IS USM C	£375
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17-55mm f/2.8 EF-S IS USM C	£607
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17-85mm f/4-5.6 IS EF-S USM W	£205
18-200mm f/3.5-5.6 IS EF-S USM C	£285
24-105mm f/4L IS USM C	£627
24-105mm f/4L IS USM W	£627
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28-135mm f/3.5-4.5 IS USM C	£250
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80-200mm f/4.5-5.6 USM II C	£62
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85mm f/1.2L FD C	£775
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SIGMA 55-200mm f/4-5.6 DC W	£76
SIGMA 70-300mm f/4-5.6 APO DG W	£77
SIGMA 170-500mm f/5.6-6.6 APO DG C	£327
TAMRON 10-24mm f/3.5-4.5 Di II W	£276
TAMRON 24-135mm f/3.5-5.6 SP C	£166
TAMRON 70-300mm f/4-5.6 LD C	£75
TAMRON 90mm f/2.8 SP MACRO LD W	£275
BG-E7 BATTERY GRIP C	£108
BG-E7 BATTERY GRIP W	£108
BG-E6 BATTERY GRIP W	£147
BG-E5 BATTERY GRIP W	£45
BG-E5 BATTERY GRIP C	£64
BG-E4 BATTERY GRIP W	£72
BG-E2 BATTERY GRIP W	£57
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ST-E2 TRANSMITTER C	£110
ST-E2 TRANSMITTER W	£115

### CONTAX

167MT W	£95
RTS III BODY C	£350
45mm f/2.8 T* TESSAR C	£165
50mm f/1.7 T* C	£143
135mm f/2.8 SONNAR C	£175
200mm f/4 ZEISS TELE-TESSAR T* W	£240
TLA280 FLASHGUN W	£35
SIGMA 70-210mm f/4-5.6 C	£63
CONTAX INTERVAL TIMER RTS FIT C	£16

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150mm f/4 T* W	£255
350mm f/5.6 T* C	£550
32e EXTENSION TUBE C	£45
MANUAL BELLOWES C	£200
A12 CHROME MAG C	£125
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FUJIFILM S5 PRO C	£375
D700 BODY W	£1150
D200 BODY C	£250
D7000 BODY C	£530
D7000 BODY C	£495
D90 BODY C	£338
D90 BODY W	£338
D80 BODY C	£165
D80 BODY W	£189
D80 & 18-55mm VR C	£235
D70 BODY C	£125
D70 & 18-55mm C	£134
D70s & 18-55mm W	£134
D50 BODY C	£117
D50 BODY W	£127
D50 & 18-55mm C	£165
D50 & 18-55mm W	£175
D40 & 18-55mm DX W	£159
D3000 BODY C	£152
D3000 & 18-55mm VR C	£199
D3200 & 18-55mm VR C	£221
COOLPIX P7100 W	£267
FUJIFILM X100 LIMITED EDITION C	£699
S2 & 5cm f/1.4 NIKKOR SC C	£1000
F100 BODY & MF29 DATA BACK C	£205
FG & 50mm f/1.8 & MD-14 W	£127
FE2 & 50mm f/1.8 AI W	£175
NIKON 28TI W	£750
10-30mm f/3.5-5.6 VR NIKON1 W	£100
12-24mm f/4G IF-ED W	£628
12-24mm f/4G IF-ED C	£600
18-35mm f/3.5-4.5G ED C	£475
18-70mm f/3.5-5.6 ED DX W	£155
18-70mm f/3.5-5.6 ED DX C	£167
18-105mm f/3.5-5.6G VR DX C	£144
18-105mm f/3.5-5.6G VR DX W	£144
18-200mm f/3.5-5.6G VR DX W	£299
18-200mm f/3.5-5.6G VR DX C	£299
18-200mm f/3.5-5.6G VR DX MKII C	£457
24-85mm f/2.8-4D (AWESOME) W	£215
28-70mm f/3.5-4.5 AF-D C	£125
28-70mm f/3.5-4.5 AF-D W	£125
35-70mm f/3.5-4.5 Ai C	£68
35-105mm f/3.5-4.5 AF-D C	£99
50mm f/1.8 AF-D C	£105
50mm f/1.8 AF-D W	£105
50mm f/2.8 EL ENLARGING LENS C	£45
55-200mm f/4.5-5.6 AF-S VR C	£125
55-200mm f/4.5-5.6 AF-S VR W	£125
55-300mm f/4.5-5.6 AF-S VR C	£187
70-300mm f/4-5.6 W	£87
70-300mm f/4-5.6 C	£87
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300mm f/4D ED AF-S W	£800
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TC14EII CONVERTER C	£267
TC14EII CONVERTER W	£261

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SIGMA 10-20mm f/4-5.6 DG W	£287
SIGMA 10-20mm f/4-5.6 DG C	£287
SIGMA 17-50mm f/2.8 DC OS HSM W	£259
SIGMA 18-200mm f/3.5-6.3 DCI W	£86
SIGMA 28mm f/1.8 EX DG C	£248
SIGMA 30mm f/1.4 DC HSM C	£262
SIGMA 50mm f/1.4 EX DG C	£284
SIGMA 50mm f/2.8 MACRO DG C	£165
SIGMA 55-200mm f/4-5.6 HSM C	£68
SIGMA 70-200mm f/2.8 APO HSM C	£493
SIGMA 70-300mm f/4-5.6 APO MACRO C	£95
SIGMA 70-300mm f/4-5.6 MACRO C	£62
SIGMA 80-400mm f/4.5-5.6 APO C	£402
SIGMA 150-500mm f/5-6.3 APO DG OS C	£575
SIGMA 300mm f/2.8 EX HSM W	£1650
SIGMA 2X APO TELECONVERTER C	£110
TAMRON 18-270mm f/3.5-6.3 VC PZD C	£300
TAMRON 28-75mm f/2.8 XR LD C	£206
TAMRON 28-300mm f/3.5-6.3 LD C	£183
TAMRON 55-200mm f/4-5.6 Di II C	£72
TAMRON 70-300mm f/4-5.6 Di MACRO W	£77
TAMRON 200-500mm f/5-6.3 LD W	£537
TOKINA 11-16mm f/2.8 ATX C	£374
TOKINA 16-28mm f/2.8 IF C	£601
TOKINA 100mm f/2.8 ATX PRO MACRO W	£279
TOKINA 150-500mm f/5.6 SD ATX AIS C	£199
ZEISS 50mm f/1.4 AF FIT MF C	£399
MH-21 QUICK CHARGER C	£62
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MB-D80 C	£60
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SB-600 W	£128
SB-600 C	£125
SB-16 C	£22

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E-500 & 17.5-45mm W	£165
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OM-1N & 50mm f/1.8 W	£115
PEN FT & 35mm f/1.8 C	£350
PEN FT & 40mm f/1.4 & CASE C	£800
TRIP35 C	£62
TRIP35 W	£62
35RC W	£137
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12-50mm f/3.5-6.3 M.ZUIKO W	£165
14-42mm f/3.5-5.6 ED M.ZUIKO C	£78
17mm f/2.8 M.ZUIKO C	£148
17mm f/2.8 M.ZUIKO W	£142
28mm f/3.5 ZUIKO OM C	£32
35-70mm f/4 ZUIKO OM W	£50
40-150mm f/4-5.6 ED 4/3RD ZUIKO C	£75
50mm f/1.8 ZUIKO OM C	£60
50mm f/1.4 ZUIKO OM C	£65
50-200mm f/2.8-3.5 ED 4/3RD ZUIKO C	£425
70-300mm f/4-5.6 ED 4/3RD ZUIKO C	£215
75-300mm f/4 ZUIKO OM W	£45
135mm f/2.8 ZUIKO OM W	£45
135mm f/3.5 ZUIKO OM C	£35
PANASONIC 14-42mm f/3.5-5.6 G X PZ W	£194
PANASONIC 14-42mm f/3.5-5.6 G X PZ C	£215
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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£10.99 7ml	£4.49 13ml	
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		
T1591-9, each	£14.99 17ml each or £107.99 set of 8		
T5591-6, each	£13.99 13ml each or £74.99 set of 6		
T5801-9, each	£41.99 80ml each or £329.99 set of 8		
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	
No.16 Black	£7.99 5.4ml	£4.99 18ml	
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		
No.24 B/L/C/L/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£69.99 set of 6		
No.24XL B/L/C/L/M, each	£11.99 9.8ml		
No.24XL C/M/Y, each	£11.99 8.7ml		
No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



### Canon Compatibles

BC13e Black 26ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/PMR/G 15ml	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£4.99
PG1520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
CL1525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£14.99
PG512 Black 18ml	£13.99
PG540XL Black 21ml	£12.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

### Canon Originals

BC13e Black 26ml	£11.99
BC16 All colours, 13ml, each	£8.99
CL18 B/C/M/Y, 13ml, each	£12.99
CL142 All colours, 13ml, each	£10.99
CL142 Set of 8	£79.99
PG19 All colours, 14ml, each	£9.99
PG19 Set of 10	£89.99
PG129 All colours, 36ml, each	£22.99
PG129 Set of 12	£269.99
PG172 All colours, 14ml, each	£10.99
PG172 Set of 10	£99.99
PG1520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£4.99
PG1520/CL1521 Set of 5	£46.99
CL1525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PG1525/CL1526 Set of 5	£46.99
PG1550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PG1550/CL1551 Set of 5	£42.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99

Many more in stock!



### HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£16.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL C/M/Y 11ml each	£8.99

### HP Originals

No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£19.99
No.57 Colour 17ml	£28.99
No.58 Photo 17ml	£23.99
No.110 Colour 5ml	£19.99
No.300 Black 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.307 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

Many more in stock!



### Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

### Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£22.99
No.24 Colour	£22.99
No.27 Colour	£18.99
No.28 Black	£19.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.43XL Colour	£29.99
No.44XL Black	£25.99
No.100 Black	£15.99
No.100 Cyan / Mag / Yellow	£9.99

Many more in stock!

### Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

## PHOTOGRAPHIC PAPERS

**ILFORD**

As an Ilford Pro Centre, we stock the complete range of Ilford Galerie papers, including 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	<b>BOGO!</b> £7.99
Smooth Gloss 290g, 6x4, 100 sheets	£12.99
Smooth Gloss 290g, 7x5, 100 sheets	£17.99
Smooth Gloss 290g, A4, 25 sheets	<b>*10 FREE</b> £10.99
Smooth Gloss 290g, A3, 25 sheets	£24.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£12.99
Smooth Pearl 290g, 7x5, 100 sheets	£17.99
Smooth Pearl 290g, A4, 25 sheets	<b>*10 FREE</b> £10.99
Smooth Pearl 290g, A3, 25 sheets	£24.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth H/weight Matt 200g, A4, 50 sheets	£14.99
Smooth Lustre Duo 280g, A4, 25 sheets	£12.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99
Gold Mono Silk 270g, A4, 25 sheets	<b>NEW</b> £19.99
Fine Art Smooth 220g, A4, 25 sheets	<b>NEW</b> £27.99
Fine Art Textured 220g, A4, 25 sheets	<b>NEW</b> £27.99

ICC profiles available for all Ilford papers

**PermaJet**

As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g	



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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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# Premier

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Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

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**Sandisk Blue C4: 5MB/s**

2GB 5MB/s	£9.27	£4.99
4GB 5MB/s	£12.41	£4.99
8GB 5MB/s	£24.10	£5.99
16GB 5MB/s	£39.39	£8.99

**Sandisk Ultra C6: 30MB/s**

4GB 30MB/s	£16.06	£5.99
8GB 30MB/s	£27.85	£6.99
16GB 30MB/s	£57.22	£10.99

**Sandisk Extreme C10: 30&45MB/s**

4GB 30MB/s	£24.33	£7.99
8GB 30MB/s	£37.47	£9.99
16GB 45MB/s	£46.02	£14.99
32GB 45MB/s	£67.65	£27.99
64GB 45MB/s	£92.34	£57.99

**Sandisk Ultra 30MB/s**

4GB 30MB/s	£24.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.06	£34.99

**Sandisk Extreme 60MB/s**

8GB 60MB/s	£67.07	£27.99
16GB 60MB/s	£140.19	£45.99
32GB 60MB/s	£268.89	£76.99
64GB 60MB/s	£365.45	£139.99

**Sandisk Ultra C10: 30MB/s**

8GB 30MB/s	£37.47	£7.99
16GB 30MB/s	£46.02	£12.99
32GB 30MB/s	£67.65	£24.99
64GB 30MB/s	£92.34	£48.99

## Lexar

**Compact Flash: 800X**

8GB 120MB/s	£177.38	£34.99
16GB 120MB/s	£274.30	£67.99
32GB 120MB/s	£384.30	£109.99

**Compact Flash: 1000X**

16GB 150MB/s	£374.30	£99.99
32GB 150MB/s	£569.36	£189.99

**SDHC Class 10: 400X**

8GB 60MB/s	£130.73	£14.99
16GB 60MB/s	£198.47	£22.99
32GB 60MB/s	£248.54	£39.99

## DELKIN DEVICES

**Compact Flash: 500X**

8GB 75MB/s	£39.99	£14.99
16GB 75MB/s	£69.99	£19.99
32GB 75MB/s	£79.99	£34.99

**Compact Flash: 1000X**

16GB 150MB/s	£99.99	£49.99
32GB 150MB/s	£189.99	£84.99

## BATTERIES & CHARGERS

**Standard Rechargeables**

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

**Dedicated Charger**

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

**ReCyko+ Rechargeables**

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 450mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

**Ultimate Lithium**

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH** for Canon **£9.99**  
**NB-3L** for Canon **£9.99**  
**NB-4L** for Canon **£9.99**  
**NB-5L** for Canon **£9.99**  
**NB-6L** for Canon **£9.99**  
**NB-7L** for Canon **£12.99**  
**NB-8L** for Canon **£9.99**  
**NB-9L** for Canon **£9.99**  
**NB-10L** for Canon **£12.99**  
**BP-511** for Canon **£12.99**  
**LP-E5** for Canon **£12.99**  
**LP-E6** for Canon **£29.99**  
**LP-E8** for Canon **£15.99**  
**LP-E10** for Canon **£12.99**  
**NP40** for Fuji **£9.99**  
**NP45** for Fuji **£9.99**  
**NP50** for Fuji **£9.99**  
**NP95** for Fuji **£9.99**  
**NP140** for Fuji **£12.99**  
**NP150** for Fuji **£19.99**  
**NP400** for Minolta **£12.99**  
**EN-EL1** for Nikon **£9.99**  
**EN-EL3/3A** for Nikon **£9.99**  
**EN-EL3E** for Nikon **£14.99**  
**EN-EL5** for Nikon **£9.99**  
**EN-EL9** for Nikon **£12.99**  
**EN-EL10** for Nikon **£9.99**  
**EN-EL11** for Nikon **£9.99**  
**EN-EL12** for Nikon **£9.99**  
**EN-EL14** for Nikon **£19.99**  
**EN-EL15** for Nikon **£24.99**  
**EN-EL19** for Nikon **£12.99**  
**EN-EL20** for Nikon **£14.99**  
**LI10B/12B** for Olympus **£9.99**  
**LI40B/42B** for Olympus **£9.99**  
**LI50B** for Olympus **£9.99**  
**BLM-1** for Olympus **£12.99**  
**BLS-1** for Olympus **£12.99**  
**CGA-S005** for Panasonic **£9.99**  
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**CGA-S007** for Panasonic **£9.99**  
**DMW-BCG10** for Panasonic **£19.99**  
**DMW-BCJ13** for Panasonic **£19.99**  
**DMW-BCK7** for Panasonic **£19.99**  
**DMW-BLB13** for Panasonic **£19.99**  
**DMW-BLE9** for Panasonic **£14.99**  
**DMW-BMB9** for Panasonic **£24.99**  
**D-Li50** for Pentax **£12.99**  
**D-Li90** for Pentax **£12.99**  
**D-Li109** for Pentax **£12.99**  
**SLM-1137D** for Samsung **£9.99**  
**SLM-1674** for Samsung **£12.99**  
**BG-1** for Sony **£19.99**  
**NP-FM500H** for Sony **£19.99**  
**NP-FH50** for Sony **£19.99**  
**NP-FW50** for Sony **£24.99**

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## SQUARE FILTERS

### KOOD

#### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**P-Type Adapter Rings**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

**P-Type Filters (84mm wide)**

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Light Fog	£9.99
Strong Fog	£9.99
Strong Diffuser	£9.99
Starburst 4x, 6x, 8x each	£12.99
Close-Up +1, +2, +4 each	£12.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

**P-Type Holders**

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

**P-Type Filter Wallet**

A smooth, cushioned filter wallet, to protect and store up to 8 P-Type filters **£9.99**

**P-Type Six-Piece Neutral Density Filter Kit**

**£49.99**  
**£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

**Screw-Fit Lens Hoods**

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**Lens Caps**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

### Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

## CLEANING

### GREEN CLEAN

**LensPen SensorKlear Loupe** 6X magnification, with LEDs **£39.99**  
**LensPen SensorKlear Loupe Kit** inc. Loupe, Blower, SensorKlear **£49.99**  
**Green Clean Sensor Cleaning Kit** inc. Mini Vacuum, swabs, wipes **£64.99**  
**Green Clean Sensor Cleaning Wet'n'Dry Swabs** pack of 4 **£15.99**

**LensPen Original** Carbon-tipped pen with built-in cleaning brush **£7.99**  
**LensPen DSLR Pro Kit** Cloth, Pen, FilterKlear, MicroPro **£24.99**  
**Spudz 6x6** Washable microfibre cloth with neoprene pouch and belt/clip **£4.99**

Massive range of cleaning equipment on our website and in stock.

## SCREW-TYPE FILTERS

### KOOD

**Japanese Optical Glass Filters**  
Coated to reduce lens flare and reflections.

#### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

**Circular Polarising Filters**

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

**Skylight Filters**

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

**Close Up Filter Sets**

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

**Lens Converters**

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

**Starburst Filters**

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
55mm Starburst x4/6/8, each	£15.99
58mm Starburst x4/6/8, each	£21.99
62mm Starburst x4/6/8, each	£27.99
67mm Starburst x4/6/8, each	£29.99
72mm Starburst x4/6/8, each	£27.99

**Light Craft Workshop Filters**

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II



photograph

## Max G Series



## Pentax SLR Series



### Digital Compact Cameras

## Leica R Serie



## Mamiya RB67 Serie







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Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

50mm F4.5 W.....	E+ / Mint	£199 - £399
65mm F4.5.....	E+ / Mint	£199 - £399
75mm F4.5 Shift W.....	E+ / Mint	£399 - £549
F5 Body Only + MH30 + BATTERY.....	E+ / Mint	£399 - £549
100-200mm F5.2 W.....	E+ / Mint	£399 - £549
140mm F4.5 Macro ML-A.....	E+ / Mint	£249 - £299
140mm F4.5 Macro W.....	E+ / Mint	£199 - £249
180mm F4.5 Soft VSF D/L.....	E+ / Mint	£399 - £549
180mm F4.5.....	E+ / Mint	£199 - £249
180mm F4.5 Sekor.....	E+ / Mint	£149 - £199
180mm F4.5 W.....	E+ / Mint	£199 - £249
180mm F4.5 WW.....	E+ / Mint	£119 - £149
250mm F4.5.....	E+ / Mint	£129 - £179
250mm F4.5 W.....	E+ / Mint	£169 - £199
350mm F5.6 Apo.....	E+ / Mint	£499 - £599
360mm F6.....	E+ / Mint	£189 - £199
1.4x Converter.....	E+ / Mint	£179 - £199
120 Pro Mag (6x4.5).....	E+ / Mint	£145 - £149
220 Pro Mag.....	E+ / Mint	£149 - £149
Polaroid Mag.....	E+ / Mint	£149 - £149
AE Prism Finder.....	E+ / Mint	£149 - £149
PD Prism Finder.....	E+ / Mint	£129 - £129
Prism Finder Model 2.....	E+ / Mint	£69 - £69
Winder II.....	E+ / Mint	£49 - £59

Minolta - Please Call  
Nikon Manual - Please Call

Nikon AF



F6 Body Only.....	E+ / Mint	£849 - £949
F5 Anniversary Body Only.....	E+ / Mint	£799 - £799
F5 Body Only.....	E+ / Mint	£199 - £349
F5 Body Only + MH30 + BATTERY.....	E+ / Mint	£249 - £249
F4E Body Only.....	E+ / Mint	£249 - £249
F4S Body + MF23 Control Back.....	E+ / Mint	£249 - £249
F4S Body Only.....	E+ / Mint	£169 - £249
F4 Body Only + MF22 Back.....	E+ / Mint	£169 - £169
F100 Body + MB16 Grip.....	E+ / Mint	£199 - £199
F100 Body Only.....	E+ / Mint	£279 - £279
F90X + MB10 Grip.....	E+ / Mint	£49 - £59
F90X Body Only.....	E+ / Mint	£29 - £29
F90 Body Only.....	E+ / Mint	£29 - £29
F80 Body + MB16 Grip.....	E+ / Mint	£199 - £199
F80 Body Only.....	E+ / Mint	£199 - £199
F70 Body Only.....	E+ / Mint	£229 - £229
F601 + 35-70mm.....	E+ / Mint	£49 - £49
F601 Body Only.....	E+ / Mint	£19 - £49
Pronea 600 + 24-70mm.....	E+ / Mint	£19 - £19
Pronea 600 + 30-80mm.....	E+ / Mint	£19 - £19
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Pentax Manual



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# OGDEN CHESNUTT

In street photography, everyone's after the 'decisive moment', but is the concept essentially meaningless?

'REPTILE baby is coming!', shouts the voice down the phone, bloodcurdling in its euphoria, almost as if Lovcraft had a Twitter feed.

'What?' I said.

'She's in labour!' the voice yelled again.

I wince.

The voice is Eli, my erstwhile Irish mate and the furthest thing from a royalist. But as photographers, we've both been eagerly anticipating the birth of the royal baby. Not because of any cuteness or sense of national pride, but as hopeful street photographers we've been intrigued by the whole phenomenon.

I make my way to Baker Street and find him on the steps of a terraced house near the hospital, telephoto zoom extended like a primate in heat. I edge my way between the throngs of worshippers and make my way up the steps and take a seat next to Eli.

'What's happening?' I ask. 'What have you got so far?'

'Nothing,' he says. He's not even looking through his viewfinder. His camera sits on his lap like a Bible. 'I'm waiting.'

'Waiting for what?' I say. And I snap a picture as two women in floppy Union Jack hats embrace. One smiles in the direction of my camera, but I've overexposed the shot.

'Waiting for all the right elements to come together,' he says. 'I'm waiting for the decisive moment.'

There it is. That phrase. Those words. I'm a huge admirer of Henri Cartier-Bresson, and I think his 'decisive moment' style of photography was pioneering, and perhaps some of the most influential photography of all time... but it was just that: his style.

In landscape photography, still-life photography, weddings, portraiture, we always talk about this life-long process of developing our own style. Yet somehow when we talk about street photography, all this goes out the window and there's the one rule book: Cartier-Bresson's decisive moment.

I never met the man, so I cannot confirm he wasn't otherworldly, and without his personal biases. But I'm guessing he was like most photographers: he knew the kind of pictures he wanted to make, and he discovered a method of doing so.

And he was quite successful at it. But does that mean he was right?

Who is to say what moment is decisive? It seems to me a very contrived and self-important way of pursuing pictures. Other mere mortals snap at random, but the true photographers have a keener sense of history, of what's important, of what's timeless, and they know best when to press the shutter button. And if you don't capture the decisive moment, it's either because you're not man enough or because you can't 'see'.

Rubbish!

Not only do we set out with an agenda of the type of pictures we want to create, but we only 'see' scenes that play upon our sensibilities and affect us directly. The 'moments' you are seeing are about

as decisive as a politician on live TV.

But to be fair to Cartier-Bresson, I think the meaning of his phrase got corrupted over the years. What he probably intended to mean as realness and a telling moment of clarity in an otherwise muddled, chaotic situation, has come to mean perfection. But was Cartier-Bresson

really all that concerned with perfection? The man quite openly said it didn't matter if pictures were even sharp!

Personally, I think we all tend to overthink our photographs. We ascribe meaning after the fact, whether that's an attempt to justify what we do or simply a genuine guess at trying to make sense of the world!

What I believe Cartier-Bresson probably meant is something more procedural: that photographers must simply learn how to predict moving elements within the frame. And that's it. I believe even he would argue that when we look to the techniques of others to define how we take pictures, we're in trouble.

'So when is the decisive moment?' I ask Eli. 'When Kate and Will come out of the hospital? That'll be when everyone snaps.'

'I don't know. You can't know in advance. You just know when it happens.'

'Kind of like a fart, then?'

He scowls, and I snap his picture. As I lower my camera and smirk, I spot the hospital doors swing open and take another picture. **AP**

**'Was Cartier-Bresson really all that concerned with perfection? The man openly said it didn't matter if pictures were even sharp!'**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

## Editorial

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